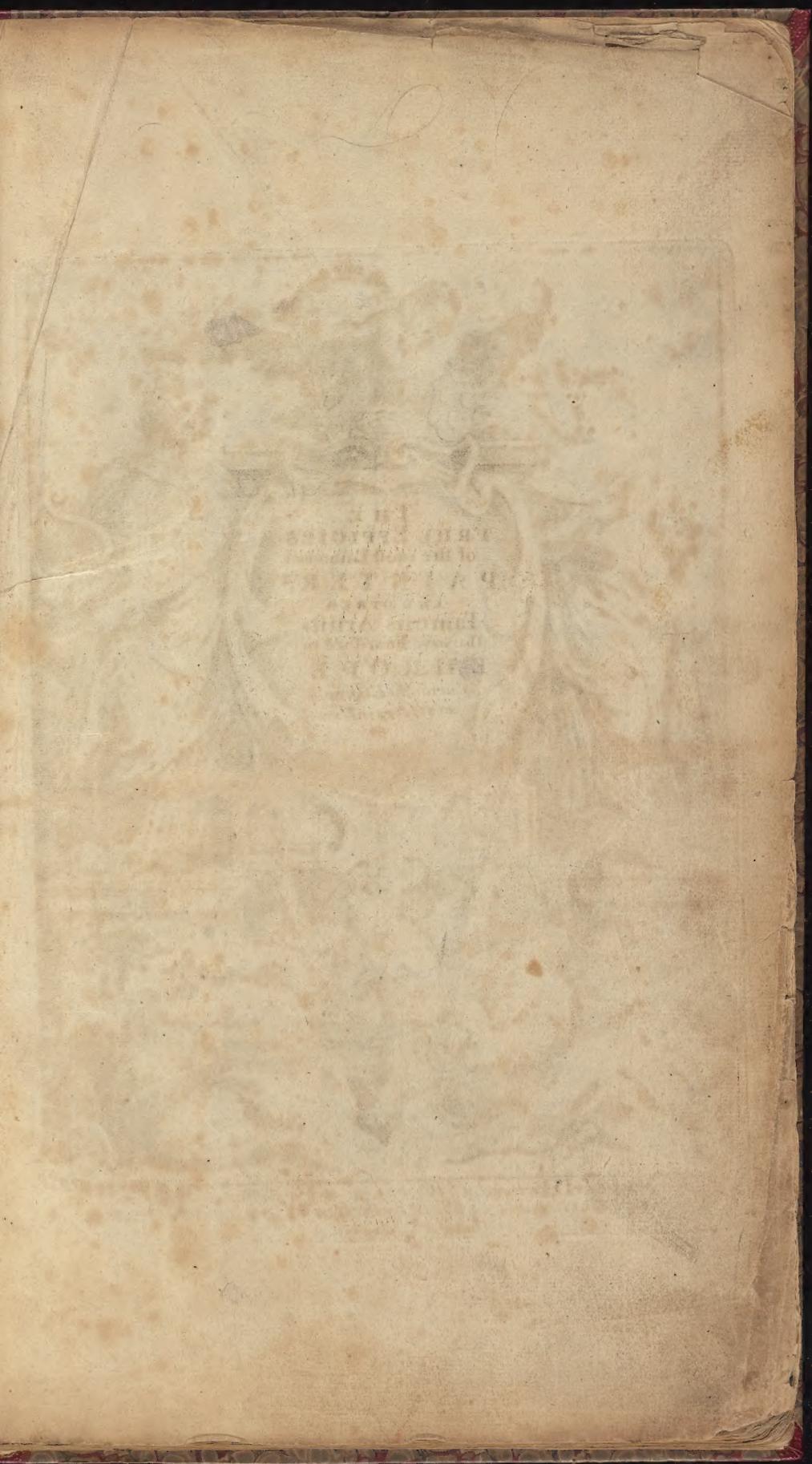


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(1)

A short Account of the
Lives of the Painters and other Artists
Contained in this B O O K.
A S A L S O
Of the most Eminent *ITALIANS* and others, both
Antient and Modern.

1. & 2. Hubert and John Van Eyck

Vere, both born at *Maseyk* in the *Low Countries*, upon the *Meuse*. *Hubert* about the year 1366. *John* not long after, They were the first Inventors of painting in *Oyle*, whereby the Colours not only receive a *Glos*, but are preferred from fading. *John*, though he was Scholar to his Brother *Hubert*, yet by his Industry excelled him in knowledge of the art, and in his inventions: Witness that incomparable piece of his in *St. John's Church at Ghent*, in which are 330 figures, the Faces so well diversified that one cannot but admire at. The Horses haire, the leaves of the trees, and herbs are so delicately touched, that they seem even to wave with the Air. *Philip the 2d of Spaine* gave 2000 *Ducats* for a Copy of it, not being able to procure the Original at any price: *Hubert* died in the year 1426. And was buried in the *Cathedral at Ghent*. *John* died at *Bruges*, and was buried there.

the severity of the Law; but they slightly passed it over, because the Criminal was not only the next Heir, but upon the point of succeeding his dying Uncle. This neglect of theirs so provoked *Archambrau*, that having concealed his indignation for some time, and finding his end approaching, he sent for the young *Prince* to his bed side, and seeming, as if he had somthing to impart to him concerning his succession, he seized upon him as you have heard, and stabbed him to expiate his Crime with his blood: This famous Painter died in the year 1529.

5. Theodore Van Harlem

Flourished in the year 1462. As appears by a peice of his at *Leyden*, upon which is written *Golden letters* in Latin to this effect. *Theodore of Harlem* made me at *Louvain* in the year 1462, God grant him everlasting rest. This is all that remains of him, yet is enough to evidence that he was an excellent Artist.

6. Bernard of Brussels

A good Painter of *Chaces*, *Forests* and the hunting of wild beasts; Of this sort are those pieces which he made for the Emperor *Charles the 5th*, representing the Forest of *Saigne*, and the curious Prospects that surround it, in which the said Emperor, and the most considerable Persons of his Court that attended him in this noble exercise are drawn to the life. His designs of this kind are so excellent, that they were adjudged proper to be imitated in the richest *Tapisseries* that could be made for the Palaces of the Princes of the *Austrian* family. There are 16 small pieces of his representing several Princes and Princesses of the Illustrious House of *Orange*, which were thought worthy to be copied by *John Jordans* one of the best Painters of *Antwerp*. He lived about the year 1530.

4. Roger of Brussels, otherwise called
Roger Vander Weyde,

Was the author of those memorable representations of *Justice* which are to be seen in the *Town-Hall of Brussels*: The 1st of which represents the Emperor *Tigran* in his expedition against the *Dacians* at the head of his Army, doing Justice upon the complaint of a poor Woman, against a Soldier that had murdered her son; The Woman appears prostrate at the Emperor's feet, demanding Justice, with a countenance that expresses a grief sufficient to excite compassion in the most obdurate. The Emperor is to be seen a Severe Majestick air, that makes his looks terrible, yet seeming moved at the importunity of the afflicted mother, causes the Soldier to be brought forth, in whose face appears the marks of his guilt, and the tokens of death; The hangman with a fierce and savage look standing by ready to execute the sentence of death to be pronounced against him. In another, you behold an aged person, pale and languishing on a purple bed, yet as if wrath supplied force to his feeble limbs, He seems, as it were, to start up half naked, and with eyes, though half dead, yet sparkling with indignation, and gnashing his teeth, he catches by the hair of the head fast hold of a young man of goodly Aspect, and furiously strikes him to the heart with a Dagger. One would profently imagine the old man, of the two, to be the *Criminal*; But the truth of the story will make it appear otherwise: For, *Archambrau* Prince of *Brabant* understanding that his Nephew and Heir had ravished a young woman, he commanded his Judges to proceed to punish him according to

7. John Mabuse

Was born at *Haynaut* upon the *Sambre*, a person of a disorderly and vicious life, yet an excellent Artist. For his debaucheries the Magistrates of *Middleburgh* put him in prison, where he had leisure to invent several curious Designs which were much esteemed: Two of his Pictures being the Pictures of 2 young Princes, were brought into *England*, and placed in the *Gallery at Whitehall*. He was Contemporary with *Jan Van Leyden*, and his Rival in the art. He died at *Antwerp* c. 1532. And was buried in the *Cathedral*.

8. Joachim Patinier.

Born at *Dinant* in *Flanders*, his principal Employment was in *Landscape*; *Albert Durer* had that esteem for him as to draw his Picture to preferre the memory of so fine a Painter. Notwithstanding the beauty of his Works, he is much blamed for his disorderly life, being the greatest Drunkard, as he was the best Painter of his time, never out of a Tavern, until forced by necessity to work for a supply to his Debaucheries.

9. Quintin Matsys

Was brought up in the profession of a *Smiter* at *Antwerp*, where falling in love with one of the *Damofels* of that Country,

and perceiving that his dirty profession and the noise of his Anvil was disfavourable to his Mistres, and that she preferred a Painter that was his Rival before him, he immediately changed his hammers and Anvil for pencils and Tables and became so successful that he soon obtained, not only the possession of his Mistres but the name of one of the most famous Painters of his time. Several of his Pictures have been seen in England. *K. Charles the 1st* had an head of *Erasmus* of his doing in Oval, the Duke of *Buckingham*, and Earl of *Arndel*, had the Pictures of several persons of Quality in the Low-Countries so lively painted that nothing could be more natural. He died in the year 1529.

10. Lucas Van Leyden,

So called from the place of his birth, was renowned both for Graving and Painting; From his youth he gave proofs of his excellent Genius, having, when he was but 9 years of age, graven several Copper-Plates so well as to receive the approbation of the most judicious in that Art. Among many things that spread his fame, is that fine Picture of the Curing the Blind man by our Saviour, where he brings in several Persons manifesting their attention by variety of Looks; above all there appears a glorious Majesty in our Saviour who moves towards the poor man with a great deal of Compassion, the Blind man, is represented to be guided by a Youth, and coming to our Saviour in such a manner as discloses both the fence of his Mistery, and his impatience to be cured, he feeleth to beg this favour with a hope that diffuses through his countenance a Joy mixt with respect and admiration; at the bottom of the Piece is a Landskip, which much embellishes and sets off the other beauties of the Work. He died at *Leyden* in the year 1533. In the 39th year of his age, after an interview betwixt him and *Mabius* at *Middleburgh*, where falling out in their cups, occasioned by their emulation of each other, Lucas fancied himself to be poisoned, and with this conceit died.

11. John Holland :

Borne in the Low Countries: A very good Painter of Landscaps, Woods, and Groves, with Satyrs, Nymphs, Faunes, Dryades, and other Rural Gods: He died at *Antwerp* about the year 1540.

12. Justus Slevensis.

He lived at *Antwerp* the place of his Nativity in the year 1554. Happened to be distempered in his braine, which hindered that perfection he was like otherwise to have attained unto.

13. Matthew Cock :

Of *Antwerp*, came behind none of his time in painting Landscaps and prospects of Country Towns and Villages. He died about the year 1560.

14. Henry de Bles.

Borne at a Town called *Bovines* near *Dinant* and lived about the year 1550. Grew to great perfection without any assistance, but his own happy Genius, and his diligent observation of *Jouchin Partners* Works, whose house he frequently visited, and got those secrerts thence which made his Landscaps so deservedly celebrated. There is at *Amsterdam* a piece of his of the disciples going to *Emmaus*, the Passion, the Resurrection, and some others of his Designs, but the best of his Works were brought up for the Emperor *Rodolphus*, and transported to Germany. He Painted an Owl always as a mark of his Pictures, intimating perhaps thereby, his clear apprehension of the Art amidst the obscurity of his education.

15. John Mayo commonly called Ter-meyen

Borne at *Beverwyck* in *Holland* in the year 1550. Was well versed in Designing, in Geometry and Perspective. The Emperor *Charles 5th* employed him as his domestick Painter in designing his Military Expeditions. He was with him at *Turis*, where he made a description of the Town as it was besieged by *Sea* and *Land*, and the manner of its being taken; From his Designs of this sort, were the Models taken of those curious Tapestries in the *Turial*. He was called *John* with the great Beard, which he took a great pride to nourish, it was so long that though he was tall himself, yet he could stand upright when it touched the ground. The Emperor would sometimes divert himself with seeing it unloosed playing with the wind and sometimes whisking in the faces of the standers by. He died at *Brussels* Anno Domini 1559, aged 59. Years.

16. Peter Coeck

Born at *Alost* in *Flanders*, about the beginning of the 16th Century, was the disciple of *Bernard de Bruxelles* under whom he profited exceedingly: Went into *Turkey* with some *Merchants* where he ventured against the Laws of that Country, which forbids Images to draw several pieces expressing the manners and customs of the Turks in their Mariages, Burials, solemn Feasts, the Marching and encamping of their Armies, all very pleasant to behold; after his return from *Turkey* he wrote and published some curious Books of Architecture, Geometry, and Perspective, and translated *Sebastio Serlio* out of *Italian*.

17. John Schoorel

Was born in a Village called *Schoorel*, near the Town of *Alcamar* in *Holland*, was the disciple of *Mabius*; Having travailed to the Holy Land, and viewed the chiefest rarities of Palestine, particularly the river *Jordan*, of which he took a draught upon the place, and made good use of, in Painting the History of *Joshua* leading the *Israelites* through that river, he described the City of *Jerusalem*, the Holy Sepulcher and other the most remarkable things there, as they stand at this day. *Pope Adrian* the 6th made him overseer of the *Belvedere*, he Painted the Picture of the said Pope, which is to be seen in the *Colledge*, which *Adrian* founded at *Louvain*. He was well skilled in Poetry, Music, and Languages; he died 1562. His picture was drawn by *Antonio More*, from whence the graven plate is taken.

18. Lambert Lombard

Of the City of *Leige*, not only attained to a great perfection in Painting, but also to a great skill in the *Mathematicks*, *Geometry* and *Architecture*, as appears by several of his Designs which have been cut in *Wood* and *Copper* by very good hands for the use of Architects. Many famous persons were brought up by him, namely *Goltzius*, *Francis Floris*, *William Cayo*, and others. His Paintings are most of them in the Emperors Palace.

19. Peter Brugel

Was the disciple of *Peter Cock*, a great observer of the Actions of Boors and Peafants and very happy in imitating them with his Pencil. In Italy he drew a prospect of the affrightful *Alpes*, the *Torrents*, and dismal Precipices there, which was of good use to him in Painting our Saviours Temptation in the Wilderness, where he lively represents the craggy rocks, and steep Mountains, how some of them hide, as it were, insensibly, their tops in the Clouds, and foggy mists that surround them. His *Tower of Babel* is a piece much esteemed, as also *St. Pauls Conversion*, and the *Malfacie of the Innocents*, which he has represented with all the Cruelties of a bloody Tragedy. But his chiefe Excellency, was in Painting Country Feasts, and the debaucheries of the Boors. He flourished in the year 1565 and died at *Brussels* 1570. A person more grave in his discourse and actions, then in his works, for what Piece soever he made, though of seriousness and devotion, he could not refrain mingling some facetious humour or other with it, which was the common Mark whereby his pieces were known.

20. William Cayo.

Born at *Breda*; beloved of all for his virtuous manner of life, he chiefly set himself to draw faces by the life, which he did with that approbation, that there was scarce a person of Quality of his time in that Country, but were drawn by him; That of *Cardinal Granvil*, and the *Prince of Orange*, above others are most admired; The *Duke of Alva* Governor of the Low Countries at that time for the *K. of Spaine* sent for him to *Brussels* to draw his picture, which while he was doing, struck with horror (as he confessed to some of his friends a little before his death) at the bloody resolutions and actions of the said *Duke*, he fell sick of a fever and died, the same day that the Counts *Egmont* and *Horne*, two of the most illustrious Persons of the Low Countries lost their heads.

21. Luke Gassel

Born at *Helmont* in *Brabant*. It is observed that the *Italians* generally excel in History and great Figures, the *Dutch* in Landscaps, and small, so to this our Painters chief excellency lay in Landscaps wherein he knew to admirably well, how to represent the rugged Rocks, the rapid *Torrents*, and the shady *Groves*, giving to all such a delightful Prospect, and so fit a distance, that his Pictures yield great pleasure and satisfaction to behold. He died at *Brussels* about the year 1560.

22. Francis

22 Francis Floris,

Born at *Antwerp*. Besides his great Judgment, he was so quick and ready in his designs, that when *Philip the 2d of Spaine* made his Solemn Entry into *Antwerp*, he in one day painted a large Victory, embellished with Trophies of Armes, and filled with so many other Ornaments, that it was thought to be the work of some months, and the effect of much labor and study; his Pictures had this peculiar Ornament that they were most of them enriched with something of Antiquity, suited most ingeniously to his Subject, as may be seen among many others, in his Battle of *St. Michael*, and *Lucifer* in the Church of *Notredame*, at *Antwerp*, where you see the Devil's tumbling headlong from the battlements of heaven, into a deep Abyss of flaming Sulphur, in such a dreadful and horrid manner, as seems rather the work of some infernal Pencil, than of any mortal. At *Brussels* there is a last Judgment incomparably done. His way of Painting was strong his fleshy colours full of life, and spirit, his Drapery free, yet so artificially composed, as to lessen nothing of the proportion or form of the members. In fine, as he excelled most of his age, he would no doubt have excelled himself, had he not been too much addicted to mispence of his time, in Intemperance and debauchery, wherein he sometimes took a pride to bear away the Bell, he died in the year 1570, or thereabouts, at *Antwerp*, in the 50th year of his age.

23. Cornelius de Bie,

Was no Painter himself, but the son of an eminent Painter *Adrian de Bie*, and a great lover of Art and Ingenuity. Was the first that began the collecting the leads of this Book, which was afterwards perfected by other hands, in memory whereof, his own Head is thought not improper to be inserted with the rest.

24. Ottavio Gentilis

Was Born at *Levden*, in the year 1558, of a very good Family, his Father being one of the principal Magistrates of that City, brought up in Learning under *Cardinal Gresbeck*, Bishop and Prince of *Liege*, under whom he profited exceedingly, in all manner of polite literature. At the same time that he studied Philosophy, Poetry, and Mathematics; he also exercised himself in Painting, by the advice and assistance of *Thadæus Zuchero*, who fore saw something extraordinary in his blooming years: At length he became renowned not only for his works, which he wrote in Divinity, History and other Sciences, but for the rare strokes of his Pencil, which recommended him into the service of the Emperor, the Duke of *Bavaria*, and the Elector of *Cologne*, where he was entertained with respect suitable to his deserts. He was afterwards employed by the Prince of *Parma* Governor of the Low Countries, for the King of *Spaine* who made him his Engineer and Painter. He was of so excellent a disposition, that it being joined with great Learning and Industry, made him beloved by all the Court. His Picture of the Arch-Duke *Albert*, and the Infanta *Isabella*, drawn in full proportion, was sent to *James the 1st of England*. *Antwerp* has several of his pieces in divers Churches. He had the glory of forming the mind of *Rubens*, the Apelles of the age. He died at *Brussels* in the year 1625, Aged about 71. He left behind him 2 daughters both excellent in their fathers Art, the eldest named *Cornelia* who was married to a rich Merchant at *Antwerp*, the other, *Gertrude*, who had signified both her love to his memory, and her Pencil, by drawing his Picture in the manner as you see it here represented by the Graver.

25. Adam Van Dort

Was famous for many magnificent Designs, which are to be seen in the hands of several Lovers; was taught to paint by his Father *Lambert Van Oort*. *Antwerp* was the place of his Nativity in the year 1557. And of his burial in the year 1641.

26. Abraham Blomaert

Was born at a place called *Gorcum*, in *Holland*, in the year 1564. His Father *Cornelius Blomaert* was a very good *Cavour* and *Architect*, and having in his house the Designs of several great Masters, particularly of *Francis Floris*, his son fell to imitating them especially the designs of *Floris*, making a discovery, by his own observation alone, of the rare secrets of the Art, so that he may be said to have formed himself an Artist. Among the many rare productions of his Pencil, that curious Piece at *Utrecht* is very remarkable, of *Apoll* and *Diana* killing the children of *Möbius* with their Darts, which the Emperor *Rodolphus* was so charmed with, that he would not be satisfied till he got him to make another of the same sort. The *Court de Lys* had a Banquet of the Gods very ingeniously designed by him, in

which the Faces of *Venus*, *Juno* and *Pallas* are most incomparable. That Piece of his naught can be forgotten, wherein he has painted to the life all sorts of Shell-fish and Sea-Monsters, with *Tritons* riding in Triumph in the midst of tempestuous Billows, and at a great distance *Andromeda* chained to a rock, and *Perseus* in the Air, hastening to her Deliverance: Nothing can be more pleasant than his *Landskips*, of which, with other of his Designs, there are several curious Prints to be seen, graven by the hands of *Muller*, *Schenredan* and others.

27. Toby Verhaecht

Excellent also in *Landskips*, was one of *Rubens* first Masters, of whom he learnt that sort of Painting. He was born at *Antwerp* in the year 1562. And died in the year 1621. *Ottavio Venus* drew his picture as you see it here represented.

28. Adam Elshamer

Born at *Francfort*, Anno. 1574. A person of a melancholly temper, delighting for the most part to be amongst Tombs or ruinous places. His works, though few, yet appear to be the product of much pains and Judgment; his painting is strong and master-like. He lived not long, and died poor, yet left a lasting Renown behind him.

29. Gypdo Rheno

A great Designer and Artist. He that sees those fine Prints which were Etched with his own hand, will soon find how great a Master he was. He was born at *Bologne*, in the year 1574. And died in 1642. This head is after his own Painting.

30. Peter Paul Rubens.

This famous and renowned person, who was the Ornament and Flower of Painters, not only in the Low-Countries, but in all *Europe*, was born the 28. June 1577 at *Antwerp*, of a considerable family, upon the feast of *St. Peter* and *St. Paul*, whence he had his name. His first Master was *Adam Van Noort*, one of so ill a temper, that *Rubens* was forced to leave him, and betake himself to *Ottavio Venus*, by whose good Instructions having attained perfection in his Art; he travelled at 23 years of age to *Italy*, where he lived 7 years in the service of the Duke of *Mantua*, by whom he was employed in several Embassies, amongst others to *Rome*, to copy some Pictures of the most famous Masters before him, wherein he so exactly imitated the Originals, that his Copies were exceedingly admired. At *Rome* he made a great Piece for the Church of *Notredame*, representing *Pope Gregory*, and some other Saints, but that proving too little for the place it was designed for, he drew another and sent the former to the Abby of *St. Michael* at *Antwerp*, whither he at length returned, and where he settled, and built a stately House, adorning it with abundance of Statues brought from *Italy*, insomuch that it was esteemed the best Fabrick of that eminent City, both in regard of the curiosities of its Structure, and the Riches of its Inlands, amongst which was a Cabinet furnished with such variety of ancient *Medals*, *Agates* and other choice Rarities, that it might vie with any of the most renowned Princes of *Europe*. In fine, so great were his accomplishments, not only in Painting, but in other Sciences, that the Kings of *Spaine*, *France*, and *England*, in testimony of his Merits, conferred on him their several Orders of Knighthood: His most celebrated Pictures are, That of the Doctors treating of matters of Fairness in the Dominican Church at *Antwerp*. The Elevation of the Cross, in another Church there. The taking down our Saviour from the Cross, in the Great Church. Several rare Pictures in the Magnificent Church of the *Jesuïtes*. The two principal whereof at the great Altar: One representing *S. Ignatius* exorcising a Demoniac, the other *S. Xavier* preaching to the *Indians*: At the great Altar of the Church of the *Condeliers*, is an admirable piece of his, Christ crucified between the two Thieves, as also the Death of *S. Fran. x*. His Battal of the *Amazons*, is an incomparable Piece, wherein the agility and manner of fighting among the amazons, is represented so artificially, as ravishes the beholders. But that which added most to his Fame, was his beautiful embellishments to the *Palace of Luxembourg*, in *St. Germain* at *Paris*, built by *Mary de Medicis*, Queen of *France*, on the right hand as one enters the Galleries, contained the History of that Queens Life, represented in a large Pictures. In which, Art seems to have done its utmost, to surpass Nature; the wondrous of its Design being master of all ornament to the most skilful in the Art of Painting, and the delicacy of its strokes, with that Harmony and Meticulosity that reign over the whole, making them de parf of ever attaining to great perfection. Inform'd, that this famous Work has furnish'd matter for the most elegant Poets of *France* to celebrate. He was in *England* when

Was born in *Antwerp* and had a Magnificent Structure called the *House of the Duke of Brabant*, the whole being whereof as he was then at the day, was Painted and adorned by the famous Painter *Michel Angel Caravaggio*. He died 30 May 1642, at the same *House* he was born.

31. Francis Goudets

born Anno. Dom. 1571. Was the disciple of *Hein Van Baten*. He painted Hunting Pictures, Fish, Fowl, and other Designs in a manner well, for which he was esteemed by several *French*.

32. William Van Heuvelen

born at *Antwerp*, Anno Dom. 1524. Was reckoned one of the best Painters of his time, was brought up to Painting by *Savery* as a *Master*; afterwards he travelled to *Rome*, and lived 2 years with *Paul Bril*; during that time there painted the Pictures of *St. Peter* and other Rarities there with great exactness, and adorned them with many little Figures and Landscapes. He also did wonders in *Apel Fauen*. After he had been some time among the Anticks at *Antwerp*, he returned to *Antwerp* where he died in the year 1586.

33. St. Anthony Mandryck.

Was the excellent disciple of that Excellent Mr. *Rubens*. He received his first lesson Anno Dom. 1591. Had his first Work on 9th of May 1592, for *Barber* an Italian Painter; but having for a short time *Works* of *Rubens* left all his Designs. A short time after, as he was in *Antwerp*, he judged most worthy of his imitation; *Rubens* charmed with his Wit, concealed nothing from him that was necessary to polish him and make him a skillful Artist, being far from envying or seeking to strip his budding Glory. Whilst he lived with *Rubens* he painted a great number of Faces, among the rest, that of *Rubens* his wife, which is left out of the *Book* in the *Low Countries*. He made him 2 Pictures, one admirably representing the taking of *Constantinople* by *Barbarossa*, the other the *Crowning with Thorns*, being in *Antwerp* his Master, he travelled into *Italy* to see *Titian*'s Works. At his return he made that Incomparable piece for the *Martyrdom of Antipater* at *Antwerp* of St. *Agathe* loosing steadily up into Heaven, which appears open and all shining with light: The Prince of *Orange* hearing his fame, sent for him to draw his own Picture, his Princess, and his Children; which he did to the great satisfaction of that Prince and all that were Curious. No sooner did these rare Pictures appear in publick, but the most considerable persons in *Holland* were anxious to be drawn by the hand of this eminent Artist, and the Nobility of *England* and *France* sent on purpose for him that they might partake of the same happiness, and so numerous were they that *Van Dyck* not being able with his number of Masters to execute all that was only done he had most paine to let them go, or such as gained as in most considerate. Being arrived in *London* he was presented to King *Charles 1st*, by *Sir Ken* *Brogh*: The King not only Knighted him, but as a peculiar Mark of his esteem, presented him with a Massy Gold Chain with his Picture set with Diamonds, and settled a considerable Pension upon him.

He was a lover of all those of his Country, who excelled in *Painting*, and in *Letters*: *Pray* as he did a virtu his own *London*, he had been given from thence by the best *Gravers* of *the Time*, such as *Boswaert*, *Voslerman*, *Pontius*, &c. etc. and did well in *London*. He married one of the fairest and most modest of the *Barbary Court*, Daughter of the Lord *Robert* *Esquier*, but for her he incurred of *Comptroller of the Queen's Household*, the King was confounded, by this being a great matter of *Person* with his Wife, his Master *Pray*, and *Nobility* he died the same year shortly *Mr. Rubens* did, and was buried in *St. Paul's Church, London*.

34. Gerard Segars

Was born at *Antwerp*, and bred up under *Abraham Jansens*, an eminent Painter and Master of *Painting*: he travelled to *Italy*, where with a great diligence and pains, occupied some of the most famous *Italian* Painters, such *Giovanni Bellini*, *Cima*, *Caravaggio*, with whom he found most rare amongst them. His Pictures were esteemed not a little inferior to the *Anticks*. He was to rivalled with these Pictures of *He* *Segars* that he could not without great difficulty be got thence, till *Cardinal Zapata*, the King of *Spain's* *Emassador* at *Rome*, with great importunity prevailed upon him to go to *Spain*. He was soon promoted the office of *Steward* to the *Emperor* *Ferdinand 2nd*, and *Emperor* *Philip 2nd*, when he had finished some Pictures for the *Cathedral* of *St. Peter*, *Rome*, the best Pictures probably took to be done by the

hands of *Michel Angel Caravaggio*. Most of the Churches at *Antwerp* are adorned with his Works. He made for the *Duke of Newburgh* a picture of the *Blessed Virgin*, which pleased, in so extraordinarily, that he rewarded him with a *Gold Chain*, and a *Medal* over a *value* above the full price of his Work. He fixed at last at *Antwerp*, where he built himself a stately house, and adorned it with a great Collection of curious Paintings gathered from all parts, with a great industry, and there peacefully ended his dates in the year 1631, about 50 years of age.

35. Adrian Van Utrecht.

'Tis *Adrian Van Utrecht* a Town, or Province scarce in the Low Countries, where there are many eminent Painters as that *Adrian Van Utrecht* where this famous person also received his birth 14. *Januari* 1571. His chief excellency lay in *Fruit-Pieces*, *Birds*, *Beasts* either as alive or dead.

36. Adam Willaerts

Was born at *Antwerp* in the year 1577. a near Painter of Sea-pieces, *Pongs*, *Havens*, *Rivers*, *Ships*, *Boats*, *Barkes*, and little Figures in them,

37. John Babur

Was born at *Strasburgh*, a delicate Painter in *Water-colours*, the *Duke of Braglignano* sent for him to *Rome* and entertained him in his service, as did also the *Emperor Ferdinand* afterwards: He died. Anno Dom. 1640.

38. Nicholas Knijffer

Was brought up at *Lipsick* by *Emanuel Nyen* Anno. 1603. painted *Allegories* of *Figures* very artfully. In the year 1620. He went to *Utrecht* and sojourned with the famous *Abraham Blommaert* where he made several Pictures for the *King of Denmark* and other Princes and persons of Quality.

39. John Wyert

Was born at *Utrecht* of mean Parentage being but the Son of a *Glazier*, yet advanced his own fortune by his great merits and industry. His designs are held to be very good, his figures were indifferent large and very soft.

40. John Van Balen

Was born at *Antwerp* in the year 1611. a good Painter both in great and small, had his first instruction under his father *Henry Van Balen*.

41. Rowland Savery

Painted *Landscape*, *Beasts*, *Birds*, &c. extraordinary fine. He was born in *Flanders* and made Painter to the *Emperor Rodolphus*.

42. Henry Glauderborcht

Was born at *Bruxelles*, Anno. 1582, from whence he removed to *Frankendale*, on occasion of the troubles that broke out in his Country, and afterwards to *Frankfort*. He learned to paint of *Giles Vallenborgh*. Was a great lover of Rarities and Antique Curiosities. The *Earl of Arundel* had him in great esteem for his rare Collection of ancient Pictures, and Medals, as also for his painting.

43. Jacob Backer

A good Painter in great, his Designs are good and his Colours lively, a very good Face-Painter, Was born in the year 1608.

44. Deodate Delmont

Lived sometime with *Rubens* with whom he travelled to *Italy* and other parts to increase his experience; *Rubens* when he parted from him gave him a large Testimonial of his Abilities by a publick Instrument. He was for several years Painter and Architect General to the *Duke of Newburgh*, and afterwards he served the *Arch-Duke Albert* and the *Infanta Isabella* in the like quality, until his death, which hapned in the year 1643.

45. David Teniers, Senior,

Born at *Antwerp*, Anno Dom. 1582. Where having been instructed by such Masters as *Rubens* and *Elshamer*, no wonder he became famous in this Art, he employed his time principally in *Landscape* and Figures both great and small. He died Anno. 1659.

46. Adrian Van Deulant.

Every good Painter, of small figures and Landships, there are, several fine Pieces of his doing, extant, containing the Histories of the Old Testament. His first beginning was under Peter Isaac, and Francis Baden at Amsterdam: Where he spent most of his life.

47. Francis of Padoa.

An Admirable Painter of great figures, very Copious in his Inventions, Painted a Face to a miracle, as appears by the Pictures of the Earl of Arundel and his Countess drawn by him. He lived sometimes at Rome, sometimes at Padoa his native place,

48. Peter Franchoys.

Was a Painter of good esteem. Born at Malines. He died 11. August 1554.

49. John Both.

A good Landskip Painter, in which his Prospects are pleasant, the foreparts strong and well coloured, enriched with Figures of men and Beasts, well designed. He lived for the most part at Utrecht the place of his birth.

50. David Beck.

Was born Delft in Holland, Painter and of the Bedchamber to the Queen of Sweden, by whose direction, he drew the Pictures of the most illustrious persons of Christendom.

51. Gerard Honthorst.

Born at Utrecht anno 1552. Brought up by Abraham Blom. et. was very good in Designs and in Faces. His sufficiency being known to several Cardinals, he was employed by them in painting the Rarities that Italy at that time afforded. He came afterwards into England, where King James the first, made use of him in several Designs to his satisfaction: In Denmark are many fine Pieces of his to be seen, His last employment was in the service of the Prince of Orange at the Hague.

52. Thomas Willeborts Bossaert.

Born at Bergben ap Zwoom in Brabant An. Dom. 1523, following diligently the examples of the great Painters, that flourished at that time in the same Country, he fell a Designing when very young in the Books which were intended him for other studies, and preferring his Pencil before all things, he drew his own Picture, (not having then seen 12 years), by the resemblance in a looking Glafs, so like, that those that saw it were amazed, and this he did before he had the least Instruction, from any one, which his Parents perceiving, sent him to a Master that he might enjoy his own inclination, but because his first Master was but an indifferent Painter, and no ways meet to satisfy his earnest thirst after Learning, he left him and betook himself to Gerard Segars, under whose better Instruction Art perfected what Nature began, proving a most accomplished Workman after 4 years practice. Antwerp being a place that was as it were the Seat of Arts and where was a Conflux of many eminent Painters, he thought most worthy of his Residence, and the fittest place for him to improve in; There he made such a number of Magnificent Pieces, that gave new Splendour to the ancient beauty of that wealthy City. Henry Frederick Prince of Orange, in the year 1642, and his Son, Prince William employed him, in their Service for several years, in which time he made those excellent Pieces, which were to be seen at the said Princes Palace at the Hague, and other parts of Holland. He Painted most Persons of Quality, that were then living. That great Piece of his, is most admirable, at the Hague, where he represents Mars the God of War, on one side, stirred up, and provoked by the Furries on the other hand, Peace and concord striving gently to appease and restraine him, among the Figures is a naked woman, whose flesh seems so natural, so soft and lively, that the Hand is apt to be deceived by the Eye, into an endeavour to feel that which seems to be real Flesh. The Martyrdom of St George in the great Church is also an admirable Piece. He died in the Flower of his Age and his loss was much lamented.

53. Bonaventure Peters.

Was born at Antwerp Anno. Dom. 1514. he had a rare Faculty, in Sea Pictures, sometimes representing a Calm Sea, full of goodly Ships and Galleys riding, with Pendants and Streamers displayed as it were in Triumph, sometimes an ouragious Storm, in which, the furious Winds, and foaming billows seem to contend with each other for Victory, while some shattered bark or sinking Ship is the Sacrifice that must appease their wrath. His Sea-fights are also very natural, where he observes as to his Design, an exact order, and decorum amidst a sceneing confu-

sion of Fire, Smoke, blood, Wrecks and Splinters of Ships, &c. He Painted also prospects of Towns Castles &c. very fine.

54. Francis Wouters.

Born in the year 1514 was the disciple of Rubens, a good Painter of Figures in small, cruelly naked, and of Landships; His Merits promoted him to be Painter to the Emperor Ferdinand the Second, with whose Ambassador, he travelled into England where, upon the death of the Emperor his Master, in the year 1637, he was made Painter to King Charles the Second when Prince of Wales, and lived a considerable time at London in great esteem.

55. Daniel Segars.

Brother to Gerard, and born at Antwerp, was a Disciple of John Brueghel. He had not scarce his equal among the Antients or Moderns, for his artificial Painting of Flowers, which look as fine and gay as Nature her self produces them in the Spring; when Flora and Pomona Enamels the Fields and Gardens, his Flowers excelling those which Nature gives in this, that his Roses wither not, but always keep their blushing Beauty, his Violets never lose their purple, nor his Lilles their snowy white, but have received a sort of Immortality by his Hand: Having a desire to enter himself into the Society of the Jesuits; he was admitted into their Convent at Antwerp, and was made a Lay-brother; his Superiors desiring to make advantage of his Industry, set him to Paint those Histories of their Society, which are to be seen over the Chairs of Confession in their Church at Antwerp. At Rome he drew the most remarkable Rarities that he saw either in the Palaces or Gardens there: His Works are no where to be found, but in Princes Closets, or amongst the Jesuits. Henry Frederick, Prince of Orange, was so desirous to have something of his hand, that he sent his Painter Willeborts on purpose to Antwerp to procure some. Segars, by permission of his Superiors, made him a Present of an Oval Basin filled with flowers, upon which he Painted here and there several Butterflies and other little insects, so curiously, that added much to the beauty thereof; The Prince was so pleased with it, that he lent the Society ten many pieces of fine gold in form of Oranges richly enameled, and a Painters Pallet, and several handles for Pencils, all of fine Gold: The Prince of Orange had also presented her the Picture of an Oval basin full of Flowers mingled with Branches of the Orange Tree laden with Oranges, with which she was so taken that she sent the Fathers a Crois of Gold enameled, of above a Pound weight.

56. Peter Snyers.

Born at Antwerp 1563. A good Painter of Landships and battles, both in large and small: Was employed in the service of the Arch-Duke Albert and Isabella and several other Princes.

57. James Van Eg.

An Excellent Painter of Fruit-Pieces, Fish, Birds, and Flowers, which he did extraordinarily well to the Life. He lived for the most part at Antwerp, where he was born.

58. Adrian De Bie.

A Painter of good esteem in great figures and other Designs: Was born in the year 1594.

59. Adriaen Van Venne, &c.

Born at Delft An. Dom. 1599. Had his Instruction at Leyden under Simon Vrelck and Jerom Van Diest: His chief Excellency lay in Painting in black and white, The King of Denmark and Prince of Orange had his Painting in great esteem, the latter of whom had several pieces of Hunting done by him: He was also a good Poet as appears by what he writ of that kind.

60. James Jordans.

Born at Antwerp 19 Mar. 1554. Was brought up by Adam Van Oort his father in Law. An Excellent Painter and Designer, particularly in History, Poetic Fables, Devotion and the like; He drew several curious things for the King of Sweden and other Princes.

61. Gaspar de Crayer.

Was born at Antwerp in the year 1585. Received his first Instruction under Raphael Coxie. The most considerable Abbeys in the Low-Countries were adorned with his Paintings. In the the Abbey of Vicogne is to be seen a Piece of fifteen foot high, contained in a Chace of Marble, representing the Passion, extraordinary fine; in that of St. Denis near Mons, is another setting forth the Manner of beheading that Saint; at Ouden, St. Peters Fishing, Brussels being the ordinary place

88. Peter Van Bredal,

Was born at *Antwerp* Anno Dom. 1526. His Paintings are generally very pleasant and true.

89. Henry Vanderborcht,

Born at *Frankenthal* in the Palatinate, from whence he removed to *Frankfort* in the year 1536. The *Earl of Avant* passing that way in his Embassy to the Emperor, took him with him, and employed him in *Italy* in collecting what rarities could be there procured, and afterwards brought him to *England*, where he continued in his service till the death of the last *Earl*; after whose decease he was preferred into the Service of King *Charles the second* then *Prince of Wales*.

90. John Wybens

Born at *Brussels* 17 May 1612. His usual residence was at *Antwerp*, where, besides many things which he Painted to the life with singular Judgment, he traded much in making and selling *Prints*, in the knowledge whereof he was very skilful; To all which as you see in many of the heads of this book, he usually put his name in this manner, *Jo. Meijens excudit.*

91. George Van Son,

An Excellent Painter of *Fruit* and *Flowers* at *Antwerp*, where he was born Anno. Dom. 1622.

92. John Baptiss Van Deynum

Born at *Antwerp*, in the year 1520. His excellency lay most in painting *small Figures* to the life in *Water-colours*. He was honoured by the place of his birth, with the command of a Company of their trained-bands in quality of a Captain.

93. John Van Leysel,

Born at *Antwerp* 1626. a curious Painter of *Flowers*, and little *Insects*, &c. which are much esteemed.

94. Henry Verckmans

Born at *Cluver* near *W. Hemelstadt*. Was the disciple of *Wouverman* the famous Battle-Painter at *Harlem*, and of *Thomas Willeborsts*, and *James Jordans* at *Antwerp*; His Pictures are much valued, especially his Faces by the life: He lived at *Middleburgh* in *Zealand*.

95. Simon Voiet

Was born at *Paris*, Jan. 8. 1586. He began to be taken notice of, before he was well fourteen years of age, and travailed when very young to *Turkey*, at the instance of the *Baron de Sancy* Ambassador of *France* to the *Ottoman Port*, the said Ambassador taking him in his retinue to draw the *Grand Seigneur's* Picture, and the most considerable places about *Constantinople*; but *Voiet* at his arrival, finding the difficulty of performing his Design, by reason of the *Turkish Laws*, was forced to take a quite different method, from the usual practice, and to imprint in his mind by the force of Imagination the *Sultan's* visage, such as he observed it to be, in his attending the *Ambassador* at his audience, and at other times; which he did with so much Accuracy, that his Draught of it afterwards when retired to his Chamber, according to those Ideas he had before conceived, appeared to resemble the *Original* as exactly to the life, as if the *Sultan* had sat on purpose for it: This was lookt upon to be so extraordinary an effect of Ingenuity, that he was richly rewarded for it, and was so generally esteemed and applauded by men of Judgment, that divers Copies were made of it by several excellent hands. After this he went to *Rome*, where he married *Virginie Vezzo Vellutano* a Lady of extraordinary beauty, and skilful in Painting, as appears by many excellent Prints, that are to be seen after her Designs. During his abode there, he was in good esteem with *Pope Urban* the 8th, and the *Cardinal* his Nephew. At length, at the command of *Lewis* the 13th, his natural Prince, he forsook *Rome*, and the glories thereof, and returned to *France* in the year 1628, having left behind him several Monuments of his Pencil, which were held in equal reputation with some of the best in *Italy*, and placed as a *Testimony* thereof, in the *Church of St. Peters* at *Rome*, where nothing that is common is suffer'd to come: His first Employment in his native Country was at the *Palace of Luxembourg*, which he adorned with many curious Designs. He Painted several fine things for the *Louvre*, and for the *Galleries* and *Chappel* of *Cardinal Richelieu's* *Pallace*, and also in his *Castle of Rueil*; for the *Marechal d'Effiat* fine House at *Chilly*, for the *Queens Baths*, and at *St. Germain*: The King himself was so delighted with the charming Beauties and Ornaments of his Painting, that he would needs learn of him to handle the Pencil, and often employed his Royal Hand in Drawing of Pictures, which he bestowed a-

mong his Favourites after he had taken the Pleasure of giving them; The King of *England* had so great a fancy for him, that he endeavoured by many Solicitations to get him into his Service, but could not prevail; yet *Voiet* to him gave all his Pictures, as an acknowledgment of his respect and veneration for so great a Prince. He died at the age of 59 years, to the great grief of a multitude of his Disciples, who in imitation of him have raised Painting to as great a pitch, and made it as renowned in *France*, as in any other part of *Europe*.

96. Peter Tessa,

A famous Roman Painter, excellent in his Designs, especially his *Bacchanals*, was unfortunately drowned in the *Tyber*; whether accidentally, or, as is conjectured, that being Melancholly he threw himself in, is uncertain.

97. Peter Meugell

A great Painter of *Bois*, &c. for his extraordinary humour in representing several Scenes of Hell, the *Fables of Tantalus*, *Prometheus*, *Ixion*; *St. Anthony's Temptation*, and the like, was Sir-named the *Hellish Bruegel*.

98. Cornelius le Brun.

Chief Painter in Ordinary to the present French King *Louis X. V.* Rector and Chancellor to the Royal Academy of Painting and Sculpture in *France*: His way of Painting is generally very pleasant, his Designs great and noble. Amongst the many glorious Ornaments of his Pencil with which *France* is at this day enriched; *Constantine's Triumph over Maxentius*; *The Storming of St. Stephen's*; *The Slaughter of the Innocents* and the Battle bewixt *Darius* and *Alexander*, with *Alexander's Triumph*, in several Pictures, are most considerable; but above all, that of *Alexander going to Darius his Tent*, seems to challenge the precedence, in which is an example on the one side, of the instability of *Fortune*, in the Mother, Wife, Sister and Daughters of *Darius*, who from the height of happiness and honour, saw themselves in one day time reduced to the extremity of misery, expecting nothing but Death, or what was worse, Captivity and Slavery; on the other side, of the great Clemency and Moderation of *Alexander* towards these unfortunate Princesses; the Conqueror, at his first entrance into the Tent, seems to be stopp'd both by *Syphagambis* the Mother of *Darius*, who throws her self at his Feet, and by a Melancholly Scene, that presentself to his view, of several dazzling Objects that seem in various postures to expect their Sentence; in each Face appears so much Majesty and exquisite Beauty, mingled with an intense Sorrow, so lively, and with such variety expressed, that it is hard to discern which is greatest; and he must be very insensible, that can forbear being moved by the one, or charmed with the other. *Alexander* seems at first sight to have laid aside all the roughness of a Soldier, and by the gentleness of his behaviour, and the mildness of his looks, as it were, to promise not only security to their Persons, but all the respect that could be due to their high Birth and Quality; so that from henceforth the Vanquished may be said to be the *Victors*. In short, this rare Artist seems to have screwed up his Fancy to the highest pitch, to express a vast variety of Ornaments in one Groupe of Figures: The Drapery is all over magnificent and rich, suitable to the *Persian Grandeur*, and the Luxury that then reigned amongst them; the Colours strong, the Lights large and great upon the foremost Figures, and then by little and little falling softer and decreasing under the Tent, which at the end causes a dark ground, and altogether gives a fine harmony, and an amiable Grace and Lustre to the whole, which appears round as *Corregio*, elegant as *Raphael*, and soft as *Vandyke* used to do.

99. Cornelius Danckers de Ry.

From Painters our Book now leads us to other *Arts*, no less renowned in their several Arts. He was born at *Amsterdam* in the year 1561. For full forty years continued *Master-Mason* and *Architect* of that famous City, succeeding his Father *Cornelius* in that Employ; during which time he finished a great many noble and superb Edifices, to the great Improvement and enlargement of that City: He built the *New Port* at *Harlem*, the three *New Churches* there, the *Exchange* for Merchants and innumerable other Ornaments to the said place: By great study and experience he invented a way to build Stone-Bridges upon great Rivers, without stopping or diverting the Current of the Stream, a proof whereof he made upon the River of *Amsterdam*, in the year 1622, by a Bridge 200 Feet in length, and standing upon 7 Arches. He died Anno. Dom. 1634, aged 73 years.

100 Cornelius Cort

Born in *Holland*, in the year 1535. an admirable Master in the art of *Graving*, which tho' it be the same with *Painting*, as to its Design, yet differs very much from it in the Practice; for the one is performed by the gentle touches and pliablenes of the Pencil, the other by the sharpnes of the Steel and a steady hand; *Painting* has its perfection in the natural application of the *Colours* to the body they shoud represent, the other only in describing its *Contours*, *Reliefs*, *Lights* and *Shadows*, and though it be reduced only to black and white, or rather as Artists call it, to *Clair-obscur*; yet it represents the Superficies of bodies their Form and Roundnes, with no les beauty, force and elegance, then the best of Pictures. He made *Italy* for along time, the place of his residence where he graved the Designs of *Raphael*, *Urbino*, *Titian* and others. He died at *Rome*. Anno Dom. 1578.

101. Theodore Korenheit

Was also an excellent Engraver after the Designs of *Martin Hemskirk* and others. Was born at *Amsterdam*, in the year 1522. Was also a good Poet: He died Anno Dom. 1590.

102. Henry de Keyser,

Born at *Utrecht* in the year 1555. Was Architeft of *Amsterdam*, and one of the best Carvers in *Holland*, of which that Magnificent Tomb of the Prince of *Orange* at *Delft* and the *Town-Hall*, of *Amsterdam* are sufficient Instances. He died in *Amsterdam*. 15. May 1621.

103. John Sadeler

Was born at *Brussels* in the year 1550. attained to a great excellency in Gr. ving, by his own meer Industry without any to instruct or direct him. His performance is with much Sweetnes and subtily, as appears by what he has done for *Martin de Vos* and others. In the year 1588, he went to *Frankfort* and after he had spent some timether, he removeto *Munichen* where the *Duke of Bavaria* honoured him with a *Gold Chain* and a *Medal*. In the year 1595, he went to *Venice* where he died of a fever Anno Dom. 1600.

104. Ralph Sadeler.

Brother of *John*. Born also at *Brussels* Anno Dom. 1555. a very fine *Graver* as may be seen in his Works, particularly in the *Jesuit Raderus* his lives of the *Bavarian Saints*, a book chiefly remarkable for its curious Cuts; also the *Book of Eternit*, which he and his brother *John* together graved. He sometimes painted also as well as graved. He accompanied his brother *John* in his travels to *Munichen*, and to *Venice* in which place he died also.

105. James Batham

Son in law to the famous *Henry Goltzius*, of whom he learnt to *Grave*, and attained to great perfection in that art. Was born at *Halem* 15. October 1571. and died 20. January 1631.

106. James Francquart.

A person of an indefatigable Spirit, so thirsty of Honour that he applied himself with incredible diligence to *Painting*, *Architecture*, *Geometry* and *Poetry* all at one time. After he had satisfied his curiositie in viewing the rarities of *Rome*, he was chosen *Architect* to the Arch Duke *Albert* and the *Infanta Isabella*, in which Employ, he continued till the death of the said Arch Duke; after whose decease he employed the utmost faculties of his art and skill in erecting to his Memory that stately *Mausoleum* which is to be seen in the *Church of St. Gudul* in *Brussels*, a work so noble, and magnificent that it was thought worthy to be the subject of a Book, containing a description thereof, and the pomp of his Funeral Solemnity, in Copper Cuts. He was likewise *Architect* and *Engineer* for the Town of *Brussels*: The form of that magnificent Church of the *Jesuits* which stands there, and is reported one of the best contrived in the *Low-Countries*, is of his Design and ordering. Being a man of no les subtily in Contrivance and Invention then he was industrious, he invented a little steel Engine, which with the noise it would make by the motion of certain Springs at a determinate time, should wake him at what hour of the night soever, he intended to rise, being set for it accordingly; and at the same time would light his *Candle*, by means of a little Match dipp'd in brimstone, which took fire at the striking of the Machine: After he had lived long time at *Brussels* in much Splendour and Reputation, he died to the great grief of all true Lovers of art in the *Low-Countries*.

107. Giles Sadeler.

Nephew to *John* and *Raphael* was the best Engraver of them all, though they are not without their due praise, info-

much that he was esteemed worthy to be *Engraver* to three of the *German Emperors* successively, to wit, *Rodolphus*, *Matthias*, and *Ferdinand* the Second, and was not only an incomparable *Graver*, but a very good Painter, oftentimes Designing and drawing to the life with his *Pencil*, several things which he afterwards engraved. He lived at *Prague* in *Bohemia*, and there died, Anno Dom. 1629.

108. Henry Hondius,

A good Engraver and Designer, born at *Duffell* in *Brabant* in the year 1573. He was by extract *Noble*: Having an inclination to this art, he set himself to follow the Instructions of *John Wierx*, He studied likewise the *Mathematick*, *Geography*, *Perspective*, *Architecture* and *Fortification* under the directions of the famous *Samuel Marcolini* and others, in all which he attained to good experience, as appears by his Prints, He lived usually at the *Hague*.

109. Peter d' Jode, Senior

Was born at *Antwerp*, and brought up by *Goltzius*; a rare Engraver and excellent Designer; dwelt for a long time at *Rome*, where he made several curious Designs. In the year 1601, he returned to *Antwerp* his native place, where he died 9. August 1634.

110. Paul Pontius

Was born at *Antwerp* in the year 1602. Was first brought up by *Luke Vosterman*, after which he lived with *Rubens*: Was an admirable Artist as appears by many of *Rubens* his Designs, *Vandyke's Heads*, and other curious Prints engraved by him.

111. Luke Faydherbe

Was a famous *Statuary* and *Architect*, brought up by *Rubens*, under whose Instruction, none ever came but proved excellent in some Art or other. He was born at *Malines*, where his abode for the most part was.

112. Peter d' Jode, Junior.

Born 22. November 1606. at *Antwerp*, where he lived under his Fathers Instruction, proved a very delicate *Graver* at *Paris* he and his father together engraved some choice Pictures for *Monsieur Bon-Enfant* and the *Sieur l' Imago*. Many fine Prints are to be seen of his doing after *Rubens*, *Vandyke* and others.

113. James Callot

Was a Gentleman of good esteem in *Lorraine*, born at *Nancy* in the year 1594. His father was *Heraldist* at *Armes* to the Duke of *Lorraine*. In his youth he learned to *Grave* of one *Croce*, who made the stamps, by which the money of that Countrey was coined, after which he sojourned for some time with a Painter of *Lorraine* of sufficient ability, who taught him to design well; by whose Instructions having attained a competent skill and Judgment, he travelled, in Company of some Gentlemen of *Holland*, to *Italy*, and dwelt a considerable time at *Rome*; there he applied himself to *Etching*, finding that more easy to him, and his performance in it freer then *Graving*; Which he did with so much application and industry, that his works were finished to a *Miracle*, and became the admiration of all, that had eyes to penetrate into the delicacy and beauty of them: The Duke of *Tuscany* one of the most curious and magnificent Princes, at that time in *Europe*, sent for him to *Florence*, and lodged him in his *Palace*, near his own Apartment, that he might have the satisfaction of seeing those delightful Curiosities, he was continually at work upon. Here it was, that he Graved, The great *Market place* at *Florence*, with so much art and skill that it is not easy to give it's due commendation: His *Miseries of War*, The *History of our Saviours passion*, The *Temptation of St. Anthony*, with a multitude of others, show that he was the *Miracle* of an Artist for *Miniature*, and had not his fellow in this kind: He was afterwards sent for home, by the Duke of *Lorraine*, where he married a Lady of great beauty, rich, and young, with whom he lived the residue of his life in much content and satisfaction. He died much lamented at *Nancy* 22. March 1635. Aged 41. Years, and was buried in the *Cordeliers Church*, where his loving *Consort* caused a sumptuous *Marble Tomb* to be erected to his memory, with his *Effigy* and *Coat of arms* viz. Five golden stars in a field *azure*.

114. Leo Van Heil,

A famous *Architect* at *Brussels*, where he was born, Anno Dom. 1605.

115. Peter Verbrugghen

Was renowned for his rare faculty in Carving all manner of Figures

figures in Stone: He lived at Antwerp the place of his birth.

116. **Simon Boshoom,**

Born at Emden, in the year 1614, a very good Architect and Mason in the service of the Elector of Brandenburg.

117. **Wenceslaus Holla,**

Born at Prague in Bohemia, 1607. Was much addicted to working in Miniature and Etching, wherein he proved famous. The Earl of Arundell in his return from Vienna, brought him with him to England, where he lived for some time till the Wars broke out, and then he retired to Antwerp, and there died.

118. **Aertus, Quilimus**

Born at St. Trude in the Country of Liege; An Excellent Architect and Carver, in Stone, Wood &c. lived at Antwerp.

119. **Stephen de la Belle.**

Native of Florence in the year 1614 a very good Painter in Water-colours, and of rare performance in Etching: Was a person, of great Judgment, and fruitful Invention. Had the happiness to be brought up by the incomparable Callot. His Prints are to be seen in great abundance.

120. **Dirick Coornhert.**

Brother of Theodore by art as well as nature. Both living for along time together, and performing Designs of like nature

121. **Richard Collin.**

Born in the year 1627. A good Geographer, Mathematician and Graver. His chief busines consisted in making and gravings Maps and Geographical Tables.

For the further satisfaction of the Curious in this Noble Art of Painting, it is thought not improper to subjoin the Character of some Italians and others, whose names no less deserve to be enrolled in the Book of Fame. And because their extraordinary merits challenge an account something larger than ordinary, it is therefore our Design to select only some few of the most eminent amongst them, lest these sheets should swell to too big a Bulk, or the Reader be tired with too great Abundance.

I. **Masaccio,**

BORN in Toscany: Was the first that gave a sort of action to his Figures, inspiring a certain Aire of life never before seen in Painting, taking thence all that stiffness which made them formerly look as if they represented lifeless Statues, rather than living substances. He had also a peculiar excellency in Drapery, retrenching all that confusion which used to render it cumbersome and useless. He Painted many things both at Florence and at Rome, of all which the most remarkable was a Piece of St. Peters baptizing several Persons in a River naked, amongst which there is one which appears so prettily and so naturally, as to, to quiver with cold, that one would think he saw plainly the shivering of the members and the shivering of the skin: And indeed such a marvelous elegance and dexterity attended all he did, that his Example served as a spur to the Industry of Michael Angelo, and Raphael Urbin, and kindled their glorious heat in them, that gave life to their incomparable Works. But that which was most to be admired was that he performed so many famous things in the compass of a very short life, dying before he was well 26 years of age. This clever being unhappily nipt in the bud and basely poisoned by a malicious Villain.

II. **Ant. M. de Correggio.**

Born in a little Village of Lombardy; A Painter of great diligence and indefatigableness, who having run over the beauties of Romay Florence, yet made the Roman Artists appear in his pictures and that force that used to be seen in those that came out of those flourishing Schools. And this nothing that would add a grace and lustre to his Works: In the Capuchin Church at Parma was 't an Amazement to see upon the Wall in Relys, so rich a Piece that when the said Church was to be re-edified, they took care with incredible pains and cost to remove the whole Wall entire, lest they shallose or deface so rich an Ornament; There is a Nativitie of his most incomparable line, where the Body of our Saviour appears all replete with life, with which the Shepherds seem to have their eyes dazzled, covering their faces with their hands in a decent manner, as if being blotted out by the brightness of those Relys. A Chorus of Angels appear hovering about them in the air, and being in the same this gloriou Birth with a harmony that one would think nothing but the hand of an Angel could represent it so artificially. This Roman used to say of him of his Pictures, that he could not have thought at all could have gone so far. Beside the delineation of his Courting, he gave such a roundness to the Members, and such a delicacy and air in the Hair, that the most exact and best pens were at a loss to describe the elegance of his Paintings; and the ravishing tenderness of his Nuditie; such is his Venus drawn in a plyster Box, accompanied with Cupids, who are whetting a couple of Arrows on a stone, one headed with Gold, the other with lead, hord by a sonatrix, pleasantly

Spouring forth Water, which wafhes the feet of the Goddess, and causeth her to seem so really to shiver, that one connot behold it, and be altogether unconcerned; This rare person having one day overheated himself in a journey and drinking cold water by the way fell sick of a fever and died, in the year 1512 being but 40 years of age. Upon which one made the following Verses, which for their elegance ought not to be forgotten.

*Hujus cum regeret mortales spiritus artus
Pictoris, Chavires applicare sicut:
Non alia pingi dextra, Pater alme, rogamus
Hunc prater, nulli pingere nos licet:
Annuit his votis tunimi Regnator Olympi
Et Juvenem subito, sydera ad alta tulit,
Ut posset melius Chaviram simulacra referre
Præsens, et nudas cerneret inde Deas.*

III. **Raphael Urbin,**

Surnamed so from the place of his birth, which was on Good Friday Anno Dom. 1480. A person of so sweet a disposition and of so great beauty both of mind and body, that from his Infancy to his death he was tenderly beloved by all that knew him; Having heard of the great fame and emulation that was between Michael Angelo and Leonard de Vinci he travailed to Florence, where the Examples of those great Spirits so awaked his Industry, that he resolved to do his utmost to equal their Renown, if it were not possible for him to exceed it: At Florence he met with all that he could desire, to satisfy his generous thirst of Glory, and with extreme diligence copied all that he couldest find there worth his Curiosity and labour, Adding thereto some Inventions of his own; At length believing Rome to be the fittest Theatre for him to discover his Excellency in, he offered his service to the Pope, by the recommendation of Bramante his near relation and the Popes Architect. The Pope when he saw the charmes of his Pencil was ravished with the sight, preferring him before all others, and indeed nothing was ever seen to equal what he has done nigh the Belvedere, where he represents Mount Parناسus and the Quire of Muses in such a manner as has given a lustre to the best Painters; the Fountain of Ulyssen is environed with a Wood of Larell, the leaves whereof seem to move as being agitated by the blowing of the gentle Zephyr, in the Aire are many winged Cupids flying to and fro, and gathering the Branches of the sacred Woods, to compose these Garlands for the Muses and the Poets, who appear sitting beneath at the feet of the sacred Sisters, singing such divine songs as were inspired by them, There is Virgill, Ovid, Ennius, Tibullus, Catullus, Propertius, and blind Homer amongst the Antients, Sappho, Dantes, Petrarch, Boccace with several others among the Modern, whom one can hardly believe but are all alive they appear so natural. There is a delicious Landskip ad-

adjoining which so pleasantly deceives the sight by its ingenious variety and its distances, that it seems sufficient to use the beholders to take a turn in those *Enameded Meadows* and to seek the pleasure of those *studie Groves* that present themselves to view, with so many charming excellencies and delights. And it may be truly said of him, that he hath heap'd together in his Works, all that he could conceive to be sublime, and all those accomplishments the hand is capable of performing. Whilst the *Divine Raphael* (as he is usually called) displayed here the *Treasures* of his Art, *Michael Angels* was at work on the other side of the *Popes Chappel*, where he kept himself so referred, that the Pope himself could scarce get admittance to see his Work, yet *Raphael*, found an opportunity by the means of *Bramante* to make his observations of it; which when he saw, he much admired at the strength and boldness of his Strokes, in which he strove to imitate him, so that there arose no small emulation between these two famous Rivals, yet their way of Painting was very different, for *Raphael* fearing he could not be able to equal *Michael Angelo* in the strength of his *Musculous Nudities*, set himself to excell him in the design, and ordering of his *histories*, in the loftness of his Subject, the amiable sweetnes of his *figures*, and the beauty of his *Faces*, and also in a lively expression of the Passions of the Soul in all which he not only surpassed his great *Contropitor*, but all that came after him. Tis reported there is a Piece of his, which he made for the people of *Palermo*, of *Christ bearing his cross*, which was shipwreck'd in the *Venice*, and afterwards recovered without out of the Water, and being sent to *Palermo*, was by the people of *charity* carried to *Mount Oliver*, where it is said to remaine to this day, and is more admitt'd by Strangers that pass'd that way, as he painting *Venice* or any other the singularities of that Country: There are also some curious Pictures in *Curtaines* in *England*, that were designed for *Tapistryes*, which are by the command of their present Majesties *King William and Queen Mary* lately set up in *Hampton-Court*, representing the *History of Ananias and Saphira*, *St. Peters walking to our Saviour upon the Water*, *St. Pauls conversion by the hand of Jesus* after his *ship-wreck*, and other Scripture Histories, by the hand of this excellent pertron. Neither must his *School of the Philosophers* be forgotten: in which is contrain'd a description of the several sorts of learned men and Philolophers in the World, disputing with each other; in one place are the *Astrologers* making figures and schemes which they send by the Angel, to the *Evangelists* to be explained; amongst the rest is *Dionenes* with his *Cup*, which Figure is most excellent, *Plato* with his *Timaeus*, and *Aristotle* with his *Book of Ethics*; it is not to be exprest how earnestly and intently the *Astrologers* and *Geometricians* are, severally handling the Instruments of their particular Sciences, amonst them is a beautiful young man, who seems with his Arms extended and other gestures to express his admiration, by this is meant *Frederick the second Duke of Mantua*, who was at *Rome* when *Raphael* painted it, there is also *Bramante* the *Pope* seated, drawing lines upon the ground with Mathematical Instruments, *Zoroaster* with a *Globe* in his hand, and last of all *Raphael* himself who appears with a modest look; in every Figure there appears somwhat life and Spirit that makes it incomparable. To conclude, He was a person of a Noble and generous Soul, amiable in his Conversation, delighting naturally in doing good, well versed in *History* both ancient and present, of which he made good use in all his Works: He died young in the 37th year of his age, on a *Good-Friday*, the day he was born on.

Hic ille est RAPHAEL, timuit quo sispete vinci
Rouen Januarii Larens, Et myntene mai.

IV. América del Sur.

Was one of the most eminent Painters of Florence, which he attained to be rather by his great application to his art, and the vivacity of his Spirit, than by the Instructions of his Master: Having attained to a good sufficiency in the Art, he was employed by Pope Leo the 10th to Paint the *Triumphs of Julius Caesar*, in his Palace of *Poggio*, together with two other Painters, who at his desire came over his elegance, were forced to desist from the design, and to leave the whole glory thereof to him alone: He was extraordinary good at Invention, as is manifest in those Pictures which enter into the story of *St. Philip's* life where he drew amongst other things, certain Gamesters under a Tree, who for their swearing and blaspheming, being reproved by St. Philip, instead of reforming derided his Admonitions, when on a sudden two of them are killed by a *Thunderclap* and the rest terribly frightened, and that the dreadful effects of this inhuman appear more amazing, with wonderful art, he drew a woman, running out of her House, at the noise of the *Thunder*, as if she were frightened out of her wits, also there is a Horse break loose at the same

Noise, who leaping and bounding in an extraordinary manner, exprestes the disorder of the whole, very nimbly and strong; likewise in the story of St. John Baptist's life, where he rebukes him privately in the Wilderness, in the multitude, and shuns the tumult of the world for the quietude of his life, and particularly when an angel came to tell of Spirit and Zeal, the voices appear with a reverberation (which is very ill expressed in this dull language) as afflamed at his Doctrine, and when he rebukes them, as many as to five hundred, desirous to strip themselves, others appear about him, yet all discovering their inward affliction even as it was cast from their flesh. He is much esteemed to this day, for his rare Pieces which the *Blouson* preserve with much care and respect, and it is usual to have upon all occasions, even in the court of the Emperor, a copy of the fewest *Epistles* that he hath written, and to have them when they came, as a present to the persons of the City, the same care is to be had of the *Epistles* in hand, which were in the *Scriptorium* of his school, when they spake not of *Chancery*, for the first *Epistles* of Frederick Duke of Mantua had a Copy, by his hands, of Pope Leo the 10th *Papal* *Epistles*, R. P. *Urbino*, *1527*, a copy of the *Medici* in *Florence*, and this Copy was the more esteemed, because it was taken for the *Originals*, *Julii Romanus* seeing it in this *Print*, *Chieri*, *1540*. The *Epistles* of *Urbino* was one of R. *Urbino's* *Epistles* and was the most exact, not redacted and *copied* after the name of *Urbino*, but on the reverse of the *Epistles*: one of the most exact, and best *Epistles* is *Abbadia's* *Epistles*, *1541*, which was sold for the King of *France*: but in *Urbino's* *Epistles* in his hands, being otherwise disposed of into his hand, he had it by *Naples*: During the *siege* of *Florence*, some Commanders that were in the city, having runaway, and left no money, order was given, to have them go to the *Epistles*, and to stand upon the front of the Palace of the *Indulgences*, and there was desired to do it: He excaufed his self in no time, and gave the doing thereof of one of his *disciples*, *Bacchini*, who he especially wrot every day in it a *Hole* made in it, with, and came out, *sign* by *night*, so that the work was by him finished, that the *Peritos* might be known by every one, and seemed to be alive. But afterwards, the *Governor*, *Barberini* ordered them to be wiped out, having received it in action for the offence: He died of the *Plague* at *Florence*, aged 42, years:

V. Leonard de Vinci.

So many and great were the advantages that this famous person received at his birth, both of mind and body, that he may be looked upon as a *Miracle* of nature; for besides an extra ordinary beauty of body, and so sound and strong in that he was able to lay his hand to any labour in the field, shoot, or fence, he was indeed a wondrous painter, and to look upon, perceiving an undrawing hand, and a master application to the study of great Masters, but he could not in a short time very easily in the *Academy* of the *French* *Painting*; *Musick* had charmed his soul with his *Violin* *Harp*, and having naturally a sweet voice, he often took delight to join it to the sound of his *Violin* which he handled with the dexterity that made his Master *Caron* *Violinist* exclaim, "None that heard it; but *Painting* was the Mistress he most adored, for which reason in his father's *Shop* he placed a *Table* *Antre* *del Verochio* a famous Florentine Painter, who was astonished at his bold beginning, *Verro* having begun a piece of the *Baptism* of *St. John*, ordered *Leonard* to copy it, and holding up a *Curtain* in one part thereof, which he performed with such perfection, that it far exceeded his Father's work, who for vexation to be excelled by his offspring, hence forth abandoned the *Pencil*. When he was weary of *Painting*, he used to have himself in, finding on was *shown* by *Mr. Mountains* or *make* *passages* through *air* *water* *land* *fire* *water* *another*, as also by *Machines* of his inventing to raise prodigious *Weights*, and *machines* and such like contrivances of his working *Enterprize*. One day his father the *Artist* went from his *Courtney house* to *Verona* by *water* to see to get him a *Target* painted by *the Painter* *Verro*, who reporting where he had read of the *Gods* *Monsters* and *Demons* he had, he got together a *Collection* of *50* *prints* *Figures* *Monsters* *such like Animals*, from all which together he made up his *Grove* of an *Hairy Monster* whose hair, made of *Wax*, was full of *Serpents*, hissing out of a dark *Cavern* with their poisonous breath, and sending forth fire and *flame* out of his mouth in such a frightful manner that nothing could be more terrible, His father coming into his Chamber to see what he had made upon the *Back*, was frightened when he saw the *Piece* which *Leonard* had placed upon *purpose* in an *oblique* *light*, that he recollect back and could not be induced to enter into the

room till *Leonard* tol him it was only the *Peculiar* time for which his father was living, or, cause another to be made to content his friend, and so I forsook *Paris* to the Duke of *Alençon*. After this the *Duke* sent him to *Milan*, where he paid for the *Dominicans* three fair admirable Pictures of *our Saviour's last Supper*, in which the *Conventuice*, or all the *Brothers* are wonderfully express'd, but especially the two *Jesuits* in whom there appears so much *Misery* and *Grace*, this endeavouring always to express our *Saviour*, he was forced to leave it, for losing a long time, and
doubt upon this glorious *Saint*, he thought his Art was insufficent, not having force or elegancy enough to represent the *divine* *beauties* of his *divine* *body*. The *Apostles* in divers expressions of their concern and passion seem very illive and unadmirable who might be the *Artist*: And desirous to represent *Judas* with the most lively image of the *Devil* he placed in his *Year*, he took a great deal of time to consider by what strokes he might represent this *Apostle* *blackemous*. The *Pair* of the *Crown* being vexed at this delay, and tiring him, he neglected it when he was sometimes half a day doing nothing but looking upon his Work, that he congealed it to the *Duke*, who asking *Vinci* the reason of it, *He* replied, that a Painter ought to consider "diligently in his mind what is agreeable to his purpose, before his Pencil meets his work, that he may have two Conveniences to his self, to mix, or *Streake*, and *Adust*, for a Painter he had "in vain attempted with the assist of his self to represent with that which answeth to his self, the air, the countenance of one who was both *Good* and *Evil*, but that he alwaies had *a means* to give *Judas* his *true* *resemblance*, and that he useth *the* *fuly* and *malitious* *look* of the *Prior* would serve him as a *fit* *pattern* for that, and indeed represented some of the features of *Judas* in thereinto, to his great content: The whole work is a Masterpiece of incredible diligence, imagination that the very *Cloth* of the *Table* is done wth so much exactness that the *Linum* it self, shows not better or finer. He had *surpassed* *as* *excellency* in drawing *persons* and *humors* by the *line* from those ideas he conceived of them upon a *translant* *view*, an example whereof he gave, in the merry postures of certain *Gloves* which he had a mind to describe with their ridiculous gestures, for this purpose, he invited several *Rufficks* to a *splendid* *Feast*, and having made himself and them merry with the juice of the *Grapes*, he uttered several *Comical* *Fancies* amongst them, making them laugh heartily at his facetious jests. In the mean time he diligently observed all their gestures and deportment, and what it was that wrought such impressions in their mind, and withdrawing to his Chamber, he painted them in their several humors with *formulæ* life and reality that it occasioned no less mirth to behold their several *Grimaces* then those *Wits* did, that caused them at the *banquet*. He was well settled in *Autumn* and wrote a *Book* upon the *Swiss*, and also another of the *Art* of *Painting* which was Printed in *Itali* in *1513*, and then translated into *French*, wherein he shewes the way to perfection in this *Art*. He studied like *Plato*. When *Charles* the *first* *Emperor* came into *Italy* he *Leonard* contriv'd for the diversion of the *Prince* a *curious* *Actor* in *Wood*, which by certain *Spurrs* was made to move in *great* *flexuosity* *paces* in a *great* *Hall*, and at *Length* from *all* *before* the *King*, when of a sudden out of a *budden* *came* *the* *Devil* dressed in full of *Flower de Lys*. Amongst the many *Faces* which he painted to the *life*, is one of a *Lai* of incomparable beauty, which he took *so much* *prise* in, that he sent it to *Henry* *King* of *England*, but the *King* would be tired by such tedious *sittings*, or by *Melancholy*, obfuske or cloud drawing *eyes* of *such* *strange* *looks*, he sent *Marck* and *Brolls* to divert her all the day, to keep her in content *chearfulness*. It was to rarey furnish'd with such an *Art* of *Joy* and *pleasance*, and the *Minutest* *things* to see the represented, that it yielded great *delight* to all that saw it. *Henry* the *first* *King* of *France* saw it, and *Crownes* for it and placed it at *Fontainbleau*. When it full remains: And I rarely see, so farre limit'd, that the *Sainte* of *France* bearing *such* *a stately* *Hall* in the *purple* *Prince*, made an *Order* to have it painted by *Leonard*, who being glad of this *conuertion* of *me*, he wth an *enrill* then *joined* *Angl*, in great *Delights*, *for* *me* *having* *with* *much* *prest* *array* prepared a *Machinc* that instead of a *scaffold* carried him up and down in an *affection* of *pleasure*. The *field* *of* *Ver*, a *Battle* of *Nicholas* *Piccinino* of the *Year* *1477*, *conqueror*, never was there seen such a representation of fury, disorder, and terror as appears there. And *indeed*, there are some *Gentlemen* *weeding* for a *Standord*, where the *furiosissim* in arraigning and the *oblivious* in act *rever* *is*, is oft lively and curiously as *present* in the *dictest* of the *Content* appears a couple of *Horses* *raised* *upwards* *on* *an* *end*, striking with their forelegs, and seeming to bite each other with that fury

as if they were alive, underneath the *Horses* *feet* are two *figures* *shortned*, lying one upon the other; the one with his *Arms* raised up high, going his *compli* *in* *private* to the *Hearts* with his *Arms*; and the other *strangling* with his *Arms* and *Legs* us *horribly* to *av* *1413*, *every* *here* *about* *it* is an *ingenious* *variety* of *Helmets*, *Breast plates*, and *other* *Arms*, and *Arrows* of *Wood*, very *agredable*. After this he *travailed* to *France*, where he was received by the *King* with *great* *kindnes*: A *little* *after* his *arrival*, he told *the* *King* of his *intencion*, when *bring* *swit* *ed* by the *King*, he told *the* *King* as he *hast* *no* *power* *to* *expire* *in* *the* *arms* *of* *that* *great* *Monarch*, as he *was* *restray* *himself* *to* *receive* *him* *with* *due* *respect*; *the* *King* *finding* *him* *dying*, could *not* *for* *tear* *to* *embrace* *him* *in* *his* *last* *Agony*, with the *utmost* *affection* and *grief* *in* *invaliable* for *so* *great* *a* *loss*: He *died* in the *85th* *year* *of* *his* *age*.

VI. *Francis Mazzoli*

Was *Born* at *Perugia*; in his *Infancy* he lost both his *Father* and *Mother*, but was taken care of by two *Uncles*, who love him *conterly*, and feared for *nothing* in his *education*: He learned from his *Uncle* to be inclined to this *Art*, and to be *bord* for a *Pencil*; He was no sooner put to *School*, but instead of running his *lesson*, would be *fitting* *papers* with divers *figures*, which *Creatur* he made exceeding well proportioned; *wh* *excell* in his *Relations* *feeling* *something* *extraordinary* *to* *his* *imagination*, resolved not to be *worn* *to* *so* *such* *hopeful* *as* *gambus*, and there are put him *forth* to be *instructed* by *four* of the *best* *Painters* *creators*, so that *Mazzoli*, at *the* *age* *of* *15* made *such* *delicate* *figures*, that it was *mirrable* *to* *see* *so* *much* *Perfection* and *Elegance* *in* *the* *Work* *of* *a* *young* *as* *him*; *Having* *a* *secret* *fame* *of* *Raphael*, and *Michael* *Angelo*, he desired *to* *see* *one* *of* *his* *Uncles* to *Perugia*, to *see* *their* *Works*. When *he* *is* *there*, that he might *marvile* *to* *that* *Adam*, that it did not *possess* *all* *the* *Art* *of* *the* *Pencil*, and the *better* to *please* *their* *delicate* *Palate*, he painted a *Madona*, *with* the *Child* *Jesus* *pick* *Flowers* *out* *of* *an* *Angels* *Bo* *m*, *with* *utmost* *care*; and that he might *exercer* *their* *further* *applaus*, *by* *some* *surprising* *novelty*, he drew upon a *Piece* *of* *Wood*, *embossed* in *Mezzo-Relievo*, his own *picture*, together with the *Chamber* he was in, and all *its* *furniture*, as they appeared to him by the *reflexion* of a *Looking-glass* which was of the *same* *signes* *with* *his* *Wood*, and then *covered* the *whole* *with* a *dark* *sort* *of* *colour*, yet something *shining*, that represented so exactly the *transparancy* of a *Looking-glass*, and the *light* was so ingeniously *deceiv'd* *by* *that* *one* *could* *not* *prestly* *discern* but it was a *real* *Looking-glass*: He made for *Pope Clement the Seventh* a *Piece* *of* the *Circumcision*, in which he introduces a three-fold *different* *light*, with *marvulous* *subtlety*, one comes from the *limbus* *body* *of* the *child* *Jesus*, the other from certain *Torches* *that* *lighten* *the* *Steps*, the third from a *Wide* *opening* *where* the *light* *has* *room* *to* *expariate* *itself* *in* *a* *large* *Roialme*. *Two* *of* *the* *persons* *was* *by* *cause* *and* *curte* *upon* *his* *Walls*, that when *Charles* *Duke* *of* *Burgundy* *took* *Perugia*, he *was* *infatle* *of* *the* *Town*, *much* *at* *the* *time* *it* *is* *reported* *to* *have* *happened* *to* *itself*, *When* *Domenico* *had* *laid* *seige* *to* *Rhodes*, he *contrived* *all* *the* *time* *the* *city* *was* *being* *painted* *in* *a* *House* *by* *him* *without* *the* *Wall*, *Domenico* *hast* *no* *power* *to* *know* *of* *him* *how* *he* *durst* *venture* *himself* *without* *the* *Walls*: "I know *very* *well* *ifid* *he* *or* *him*, *the* *Q* *and* *is* *only* *with* *the* *Rhodian* *and* *with* *Artis*, *The* *King* *rois* *into* *his* *Protection*, and *with* *so* *much* *delight* *to* *see* *him* *pain*, that he even *neglected* the *care* *of* *the* *city*, *and* *the* *Co* *quest* *of* *the* *Town*. *But* *to* *leave* *this* *disgrest*, and *return* to *Mazzoli*, after he had *thus* *esercer* *so* *much* *pride*, he *retired* *to* *Perugia*, *where* *among* *many* *other* *things*, *was* *an* *extraordnary* *reparsation*, *by* *a* *picture* *of* the *Blessed Virgin* *which* he made *for* *Pope Clement*, *where* *the* *Virgin* *was* *represented* *with* *an* *extraordnary* *subtlety*, *but* *which* *in* *the* *whole* *was* *an* *extraordnary* *curio*, *she* *shose* *it* *full* *of* *the* *signes* *of* *the* *cross*, *and* *the* *Heaven* *was* *represented* *with* *such* *delight*, *and* *Art* *had* *no* *Hars* *to* *let* *her* *to* *fly* *in* *the* *Clouds* *in* *the* *world*. *This* *Piece* *was* *concerned* *that* *there* *were* *above* *fifty* *Coloures* *of* *it* *impre* *ct* *the* *city* *of* *Perugia*, *and* *the* *Emper* *was* *his* *Picture* *of* the *Emperor Charles* *the* *fifth* *with* *a* *little* *Boy* *preaching* *him* *with* *a* *Child* *of* *the* *W.D.* *As* *he* *had* *fell* *to* *the* *unprofitable* *study* *of* *Alchmy*, *wherein* *he* *spent* *much* *time* *and* *mons* *to* *little* *profy*, *and* *died* *in* *the* *year* *1640*, *aged* *but* *36*. *years*.

VII. Le Rosso.

When he first set himself to Painting, he was resolved to propose none for his imitation but *Michael Angelo*, and attained to such an habit, that his Paintings have an extraordinary Roundness, and are very strong; *Florence*, his native place, being filled with disturbances and factions, he was obliged to retreat to places of greater security and quiet: *Francis* the first King of *France*, desiring to have him in his service, sent for him to his Court; thither therefore he Travelled, and taking *Venice* in his way, he Painted a rare Piece for the Poet *Aretine*, of the *Amours of Mars and Venus*. Being arrived in *France*, he finished many curious Pieces; the most remarkable amongst them are those in the *Galeries* at *Fountainbleau*, some representing the noble actions and exploits of King *Francis* the first, Others the Histories of *Cleobis* and *Biton*, *Two brothers drawing their Mother*, that was extreme antient, in a Chariot to the Temple of *Juno*: *Jupiter and Danae*, with the *Golden shower*: *Adonis* dying in the *Army of the Graces*, and *Venus* appearing in great despair in a *Chariot* drawn by two *Doves*. The Battle between the *Centaurs* and *Lapitheans*: A *Venus* chastizing *Cupid* for his forsaking *Psyche*: *Chiron the Centaur* instructing *Achilles*. The Story of *Semele* being consumed with Lightning by *Jupiter*: The Burning of *Troy*: A *Tempest* in a *Black and dark night* where amid the light that is caused by terrible flashes of lightning, one sees the raging fury of the *Sea* excellently represented, and the affrighted tions of several men, who endevour to save themselves from the Wrack; yet notwithstanding perish miserably in the Waves: This last is esteemed the best of all that have been mentioned and is supposed to design the misfortunes of *France* in the Battle of *Paix*: But the rarest of all his Works is a *Bacchus* and a *Venus* in two several Pieces; in both which he seems to have aimed at the utmost perfection he was able: The *Bacchus* seems so delicately soft and fleshy, that it looks more like a real body than a Figure represented by Colours only; on one side of it is a *Satyr* who lifting up a *Curtain*, thrusts forward his *Gratish Village*, and seems to be much pleased to behold the jolly *Lad*; about him are several *Antique Vessels*, painted some of *Gold*, *silver*, *Chrystal*, and *Earth*, as the *Trophies of a Bacchanalian Combat*, with so great variety of Invention, that makes it extreme pleasant: He had an excellent way of painting *Still-life*, of which one is very famous which he made, containing all that was necessary for the service of a *Royal Feast*, ranging in order, *Utensils* of all sorts, *Cups*, *Balons*, *Candlesticks*, *Salt-Savers*, *Salt-sellers* &c. All of such different forms, and so curious, that the King caused them to be imitated in *silver gilt*, and made use of them in his Reception of the Emperor, *Charles the fifth* at *Fountainbleau*. In fine he grew exceeding rich by the excellency of his Workmanship, living in much splendor and magnificence, keeping both men and Horses in great abundance, his House as full of sumptuous and rich furniture as the greatest Lord, himself was honoured by the chiefeft of the Court, reverenced by all lovers of Art, and so beloved by the King, that he often found him more profuse in his liberality to him, then otherwise; But behold here the miserable uncertainty of worldy prosperity, in the height of all his *Gratue* and *Felicity*, of a sudden he fell into a miserable condition by an unhappy disaster that befel him upon this occasion: It happened that *Rosso* was robbed of a considerable sum of money, and a certain *Florentine* that frequently haunted his *Houise*, as his friend, and a great lover of Art, was suspected by him of the Robbery, *Rosso* having great Authority, caused him to be imprisoned and put to the Torture, where he maintained his Innocency with that constancy that procured his Release. After which resenting the disgrace with indignation; and finding his body mangled and broken by the excess of his Tortures, he prosecuted *Rosso* with all eagerness imaginable, resolving to leave nothing unattempted to have his full satisfaction and revenge; *Rosso* fearing the ill consequences of so fierce a pursuit, and stuck without resort in the *admiral treasury* of this innocent person; formed a horrid design to make himself away, which he did by *poison* he got a *Pestle* to bring him from *Paris*, under a pretence that he had occasion for it to make a *Varnish* of. The poison was so strong that the Pestle had like to have lost his hand in which he carried it. He had a great understanding in mixing his Colours, and to distribute them in the *lights* and *shadows* of his *Drapery* with such Art, that few have been able to imitate them. His *Cavariere* was usually very natural and full of life, and distinguished it to the *Agres* and *Passions*, with marvellous Judgment; Besides the roundness of his *Nudities*, he gave to every part its proper and regular motion, by true observations of the *Muscles* making it appear he was well versed in *Anatomy*, and other like necessary qualifications of a good Painter: He died *Anno Domini 1540*,

VIII. Polidore de Caravage.

Was born in *Lombardy*. In his youth he was in so mean a condition, that he was forced for his subsistence to be a Common Labourer to *Majors*, carrying Water and other necessaries towards building the *Galleries* of *Leo the 10th* until the flight of some of *John d' Udines* Works excited in him a generous resolution to free himself from this unfeemly Profession, and exchange it for something more glorious: A happy occasion presented it self, to him for this pit-pole, by the friendship he had contracted with one of *D' Udines* Scholars, who communicated to him all his Masters good Instructions, and he followed his busines so close, that he soon outstripped his obliging friend, and made himself taken notice of for a rare *Artis*: Being more addicte to study greatness of Design, than the deceipt of *Charming*, he associatet himself with one *Pelegreino*, an experienced Painter of *Modena*, and they together painted that curiosas Piece, of *The City of Rome*, under the representation of a *Woman* holding the *World* in *subjection*, and to which the subject Nations are presenting their *Tribute*. *The Wrestling of the Olympick Games* in the *Front* of the *House of Spinoli*, wherein is perfectly described the strength and agility of Bodies. A sacrifice, with all its solemnity; The *death of Teuzia*, to the *Sabines*. He also painted near *St. Angels*, the *Triumph of Furius Camillus*; near to that *The History of Phalaris*, the *Tyrant of Argentum*, and the manner of *Perillors* suffering the *Torments* of the *Brazen Bull*, which he himself invented for others: Also *Battle* after the antient manner, full of goodly Inventions: *Romulus* with his plough marking out the *Boundaries of Rome*. The *Court of Scipollis* is adorned by him with the *ravishing of the Sabines*, and the *defeat of Porfenna* by *Horatius Coclles*: In *Mount Cavallo*, is a most curious representation of one of the *Vestal Virgins* carrying water to the *Temple*, in a *Sieve* for a proof of her *Virginitie*, another, of the unexpected reliefe which *Fabius Camillus* brought to *Rome*, at the very instant when *King Brennus* was employed in *infecting the Gold* weighed which the *unconquished Romans*, were to have paid for their *ranfomnes*. Indeed *Italy* never had a person, that painted more of *Antiquity*, or more correctly then he: He thus bestowed his time in *Rome* for a long space living in great content and abundance; until the raking and sacking of that Town by the *Duke of Bourbon* and his Army, after which he retired to *Naples*, and then to *Messina*, where he still increased so much in *Wealth*, that it proved the unhappy occeson of his death, for a *Sicilian* which he kept in his service, casting a covetous eye upon his *Treasure*, took his opportunity in the Night, and strangled him with a *Napkin*, and after he had robbed him made his *escape* for some time, but afterwards this bloody *Murtherer* was discovered and received the due Reward of his *Villany*.

IX. Julio Romano

Was the disciple of the incomparable *Raphael*, whom he so inirely loved and imitated that none of his disciples came nearer the designs of that renowned person: The first proof of his Ability, was in those curious paintings in *Leo the 10th's* *Galleries*, of the *Creation of adam*, and *The sacrifice of Noah*: *Raphael* seeing that he wanted nothing of a compleat Painter, instructed him also in *Architecture*, and made him the most confideable in that Art next himself and *Bramante*, and his affection towards him was so great, as to make him his Heire both of his Goods and glory, leaving his whole Estate to him and one more, upon this condition, that he should finish the *History of Constantine* which *Raphael* had begun in the *Pope's Palace*, judging none fit or capable but him alone to perfect a Work suitable to its first beginning: Which he accordingly set about, after the death of *Leo the 10th* under the *Pontificate of Clement the 7th*: Following his Masters design therein he divided the *History* of this Emperor into four great pieces. The first represents *Constantine* making an *Oration to his Arms*, upon the *light of the Cross* which appeared to him in the *Aire* with these words *In hoc signo vinces*. The second is the *Battle* between him and *Maxentius* and the *defeat* of *Maxentius*, who is seen as he is drowning in the *Tiber*, where he was forcibly carried by his high maled and unruly Horse, that flounces and makes violent struglings in the Water. The *Soldiers*, *Armes*, and *military Engages* are exactly after the manner of the *Antient Romans*, the *Patterns* whereof, *Julis* took from *Trajan's* and *Antonines* *Pillars*: The next is the *Baptism* of *Constantine* by *Pepe Sylvester*; In the 4th is the said *Prince* at the *feet* of the *fame Prelate*, who sits upon his *Pontifical chair* in *St. Peters Church*, which appears in an admirable Perspective, *Constantine* presents him with a *Modello of Rome* in *Gold*, as a *token* of his *Donation* of this City to the *Holy See*: After he had finished these he travelled to *Mantua* where he was kindly entertained by the *Duke*, who bestowed

entim at it, for bearing a Breeches and ruffly Garnished Hoare: This Prince having a design to build a noble Pallace for himself, empesced John in it, who floured upon this occasion or only his event, the 1111 Auctustare, in the order and design of the building, but adorned the inside with most exquisite tasties of painting. In some of the Roomes are painted the Amours of Cupid and Psche: their mariage: The Banquet of the Gods at her Wedding, Venus her anger against Cupid for forsaking her: The whole surrounded with a Work in Baffrelion of Ffions, Garlands and Grote que Work very curious. In the Room of an Antichamber he painted the fall of Icarus in such an Invention, that surpassed the Judgmet of the best Artists: He representes him in his flight making towards the Sign Cancer and the Sun entring into that of Leo, which melts the wax of his Wings, and with the force of his Beams lets the feathers on fire, which thy about the Ayre, the smoke whereof and the crackling as they fly in sparkles looks so natural, that the sight makes a man almost think he heard them. Terror and amazement appears in the Countenance of the audacious youth, his body looks as if it were tumbling headlong from the upper Region of the air with such a swift motion and with that force, that it seems loose from the Cieling and is apt to fright those that suddenly enter the room, he seeming to be just falling in that violent motion upon their heads: Below is the disconsolate Dadalus casting a ruefull look towards heaven, where he sees and bewails the disastrous misfortune of his Son: Although these are admirable, yet being resolved to do his utmost to make something more surprising, he chose for his subject, The story of the Giants endeavouring to scale Heaven, this was wrought in another Room of the same Palace most incomparably: In the top he painted a Heaven environed with Clouds where all the fabulous Deities of the Heathens appear in various postures expressing different passions. Juno stirs up the Winds and Tempests, Pallas prepares for the fight, and seems to consider the success with uncertainty, Venus in a great fright runs to Mars for assistance, Neptune secures himself with his Trident, Apoll driving the Chariot of the Sun in some confusion is stopp'd by the Hours, Diana looks pale and wan fearing the Heavens should be destroyed, Saturn runs away, to avoid the Confusion, Pan lays hold of a Nymph, that is making her escape, Bacchus, Silenus and several Satyrs are seeking places to retreat to; Vulcan having a great Hammer upon his shoulder, looks with much earnestness upon Hercules who is encouraging Mercury to the fight, Jupiter appears in the top of all the Roof in an admirable fore-shorning, and darts his Thunder-bolts with a countenance inflamed with anger. Below all, is the field of Battle, the Giants appear heaping Mountain upon Mountain to climb up to Heaven, but are hindred by the resistance of some of the Gods, Jupiter disperses them with his Thunder, Briareus lies groeling under Mountain that he had torn up with the Trees, houses, and other buildings upon it, others killed with thunderbolts lie stretched out dead in several postures, amongst the rest one lies languishing and gnawing the ground and making haire i Grimates through the anguish of his pain; through the cleft of a rock, are severall to be seen flying in great confusion up and down the fields, which Figures appear very strong and pretty by the light that proceeds from certain flashes of lightning, some are overwhelmed with Rocks, others perish under the ruines of Temples and buildings thrown down by Earthquakes: Among the rest there is a Chimney built so artificially, that one would conclude it to be part of those ingeniuos ruines; upon it is Plutus drawn followed by Proserpina, who full of terror accompanys him to Hell: Several of his designs have been curiously graven in Copper-plates and published to the World in prints, of which four are these that follow: A Chyururgeon cupping a Womans shoulder: A Madona travayling to Egypt, where Joseph holds the Aſs, while some Angels wall down the boughs of the Date-trees that Christ may gather fruite: A She-wolfe giving suck to Remus and Romulus: A great Design of a Prison, where the Prisoners are put to torture in severall manners. After this Incomparable person had lived a considerable time in these Employments at Mantua in great Valedon and renown, he died to the great grief of all that knew him and his accomplishments, in the year 1516 and in the four and fiftieth year of his age:

X. John Drudine.

Was brought up by Raphael who took a singular affection to him and communicated to him the moſt curious ſecrets of his Art. He was the firſt founder or rather restorer of an Invention that had been lost for ſeveral ages, for it hapned that while they were digging under the Ruines of the Emperor Titus his Palace, there was diſcovered ſeveral ſubterraneen Vaults, adorned with variety of Grotſk work and of Ffions in Baffrelion, made of ſirn and well compaſted Plaſter, which appeared as ſound as iſt had been but lately made,

but he marvaled at the rarity hereof, for himſelf to conſider of the compoſition of the Plaſter, and ſearingly he ſearched theremo, that after he had made divers triall, he at laſt found out the reſe of the ancient compoſition of this kind of Plaſter, by mauling the Duff or Powder of white Marble with Lime-floure, Raphael was ſirle, he now ſirle communicated his ſecret, who perſuaded him to put it in practice in Leo the tenth Galleries: Acoording to his Cetral D'adme made in thofe Galeries, several Birds, ol, and other ſpecies in Baffrelion with an much price and care that when it was first ſeen, it was conſidered that he ſirle apperead rather in its perſon, then in its beſtowing. In another place of the Popes Palace he painted a pretty intermixture of Roses and Greens, with the twinnings of a Vite, through which is to be ſeen the Azure of a transparent ſkye, ſo that the tender Branches and leaves ſeen, to hang looke like the Picture and to wave to and fro at the motion of the Wings of several little birds that are drawne floures about it, Art he here to lively imitated Nature, that each ſeem to have a real motion: A ſtrange and rare as this may be looke upon to be, yet what he did for the Cardinal de Medici Palace in Mount Mar, in the judgment of ſome went beyond it; In the Cieling he painted ſeveral living creatures in Ffions very fine, in the Garden is a delicate fountain which ſpouteth forth Water out of the mouth of a Marbkle Elephant; about it are painted to the life a pleafing Variety of ſeveral Shel-fiſh and Sea-Monſters, in imitation of thofe he had taken out of a Temple of Neptune, diſcovered about that time, under the ruines of an old Palace. Hard by this was another Fountain, where Nature and Art ſeemed to ſtrive which could do moſt to the perfecting the beauty of that ſolitude, out of the Cleft of a Rock, ſlued forth a Water as clear as Chryſtal which falling by a rebound upon certain Fafpar-Stones, ſeemed to walke of the ſpots, or rather charmed the fences by the mixture of its Silver froth, with the reflextions of ſtones of various Colours, and the ſweet murmur of its falling; In the Concavities of the rock were certain little Iſicles in appearance, dangling ſo artificialy, that the Eye could hardly diſcover this delightful cheat; on the top of the Rock was a Lyon cut in Stone, whose haire was ſupplied by the Moſt that grew upon it, and which, by the poſture it was in, ſeemed to Roar: In a Gallery of the Palace of Chigi, which Raphael painted, were ſome Ffions of Flowers and fruit ſo finely painted by him, as well in their primitive Greennes, as in their full Maturity, that whover ſaw them were apt to think they were moved by the agitation of the aire; the variety of Colours is very delightful, rejoicing the fight with their curious mixture which ſeem to tranſcend the beauteous variety of the Rain-bow; neither has he omitted to refresh his Flowers with the gentle breezes of the Zephys, and the fannings of Aurora's fight, who ſeems alſo to bedew them with her tears, as if he foreſaw that ſome rude hand would ſoon crop them; the whole is exprefſed with the greateſt reſemblance and ſtrength imaginable; Thus he lived delighing in this manner to emploie his ſcience, till he was very old, when both his mind and body being weakened with age, his hand wanted that vigour and elegancie which he performed in his flouriſhing years. He died Anno Dom. 1554, aged 70 years, and was buried near his Maſter Raphael in the Rotunda of Rome.

XI. Michael Angelo Buonarota

Was born 16 Mar. 1475, and descended of an antient family of the Earls of Canaſſa: His Father having many Children, and but a ſmall Patrimony, was forced to put them out to ſome Employment or other to get their living: Michael Angelo in his youth was much addiſed to designing, and drawing Figures upon paper, which his Father taking notice of, when he was fourteen years old, put him to Dominick Ghirlandio, a painter of good repute in Florence, under whom he ſoon profited beyond all that were of equal standing with him, inſomuch that his Maſter was affonished at the progres he made; One day finding a design of his Maſters, which was copied by one of them with a Pen, he boldly touched up the Figures and added a new ornament to his Maſters design which was judged very curious: Another time Girlandio, working upon a great design in the New Church of St. Marye, Michael Angelo for his recreation drew a design of the Scaffold, the Tools, and diſferent poſtures and figures of the Workmen in their ſeveral Employments, with ſo much art, and ingenuity, that his Maſter was affonished at the ſight, and foretold that he would one day be the Miracle of an Artist; Suitable to his excellency in painting was his ability in Sculpture, of which kind, he is much applauded for an old Faune of marble, which he made for Lorenzo de Medici, laughing with his mouth open, ſhowing his Teeth, ſome whereof ſeemed to be wore out with rottennes; alſo the Battle of Hercules, and the Centaurs by the ad-

The *Angelus Polymorphus*: a *Hercules* for the King of France: it is a *Roman Gentleman* call'd *Perseus*, a *Daedalus* of *Medea*, in the figure of *Bacchus*, holding a *Cup* in his right hand, and in his left a *Tyber's* skin, and a bunch of grapes, which a *Saint* endeavours to eat of; in which figures are a mixt one as it were of both sexes, they having the strength of the men and the roundness and fleshiness of the women: A *Cupid* asleep, for a Gentleman of *Milan*, who sold it for 200 *Ducats* to the Cardinal *S. C. S.* The curious Works making him become famous, he was sent for to *Rome*, by *Pope Julius* the second to build a sumptuous Tomb, to which the said *Popedesign* also contributed; but, as dying before it was perfected, the design was not finished, and the figures which *Michel Angelo* had carved to this Monumet were sent to the French King *Charles VIII*, who were greatly preferred and put into the *Chapel* of *St. Louis*, where they were afterwards transported to *Rome*. *Caron* the fourth coming afterwards to *Rome*, and designing *Jesus* in a Tomb, *Michel Angelo* carved him two figures: The first was the *Virgin* holding the *Child Jesus* in her Arms, who turns himself very prettily towards his mother; *Sophonisba* and *four others*, representing *Day* and *Night*; *Aurora* and *Cyprianus*, whereof *Aurora* is said to be the softest thing in the world. *Paul the Third* being promoted to the *Pontifical Chair*, sent him to draw that admirable piece of the *Last Judgment* in *Sixtus'* Chappel in the *Vatican*, where the greatness of its design is so lofty, and Majestick, and the actions are so *Natural*, and agreeable to the subject, that it is impossible to express its perfections, or give it its due character; on one side is the lively picture of terror and amazement, on the other side, of joy mixt with grief, fear with hope; whatsoever the Poets have feigned of the pleasures of the *Elysian fields*, or of the *Torments of Hell*, is there expressed by the bold strokes of his pencil; so that nothing can look more delightful and more terrible both together: Tis reported, that the Pope coming one day to see it when it was nigh finished, was struck by *Michel Angelo*, his Master of the Ceremonies, what opinion of it was alighted by the Pope. *Biagio* answered, that in his Judgment, it was a very undecent thing to expose such a number of naked figures in so sacred a place as a *Chappel*, and that it was fitter to be placed in a *Bawdy house* then in the *Vatican Chappel*. This displeased *Michel Angelo* so much that as soon as he was gone, he drew this *Biagio* to the life by the help of his memory, placing him naked in Hell with a great *Serpent* fastened to his middle, and environed with a Legion of Devils. And all that *Biagio* could do, could never get it out, but it remains there, as they say, to this day. This Work was eight years a finishing, at the end whereof the people thronged in *Clouds* to see it on *Christmas day* 1541, and showed their admiration of the Artist, by repeated acclamations, making the *Aire* echo to the name of *Michel Angelo*. For the *Duke of Florence's* Palace he made that curious *History* of the *Battle near Pavia*, in a *Caroon*: In the piece is a *World* of naked figures drawn as swimming in the river *Arno* to refresh themselves in a time of great heat, while they are thus drowing an *Alarme* is supposed to be given by the sound of the *Trumpets* and *Drums*. Tis most pleasant to see with what bust the soldiers get out of the Water to dress themselves in order to engage the *Enemy* and assist their Comrades, who appear a *far* of *attack* by some of the *Enemies* Horse, amongst the rest is an old fellow with a *Garland* of *Ivy* about his head, trying to par on his stockings which he finds great difficulty to do by reason of the wetness of his feet, who seems to be earnest and violent that his mouth looks distorted, and all the *nerues* and *muscles* of his body to be strained by them on. This piece was most laboriously done, and curious and strong shewing and was the study of all the *Painters* of his age.

He was a person very studious, and well vers'd in the *Holy Scriptures*, and *Historians* both *Sacred* and *Prophane*; well skill'd in *Philosophy* and *Poetry*, as appears by some *Commentaries* he made upon *Dantes* and *Petrarch*, and some *Italian Verses*, very elegantly writ by him to the *Lady Marchionesse of Puglia*: As he attained to vast Wealth by his Industry, he was very liberal and charitable towards the Poor, often giving large Sums for the marrying of *Virgins* that were poor: over of his *Nephews* he gave four thousand *Ducats* at one time, and another time he bestowed on him ten thousand *Ducats*. Asking one day one of his *Servants* called *Urbino*, *What he would do after his death?* was answered by him, *That he must then endeavour to get another Master: Alas! for a man (thus *Michel Angelo*) that shall not be if I can help it, and give him 200 *Ducats* to live upon.* These and such like *Noble Qualifications*, with which he was endued, together with his *Excellent Parts*, made him the *Darling* of the *Age*, beloved and honoured by the most considerable *Princes* of the *World*; as the *Emperor Charles V*, *Francis the I. King of France*, the *Duke of Tuscany*, and the *Republikek of Venice*:

Solyman the Magnificent, *Emperor of the Turkey*, endeavoured by extraordinary offers to get him into *Turky*, to a *War* him in *Istria* D. *nicol* he had on foot: *Cardinal Hippolyte de Medice* seeing him one day taken with the beauty of a *Horre* which was in his *Stable*, sent him the *Horse*, with 10 *Mules* laden with *Provender*, and *Provision* to look after them. The young gamed a never *dead* *Panzer* and spent a long *Life* in great content and at *100* *years*, he liv'd up to *Nature's* *Life* *tribute* which was due to her, *Feb. 12th. 1564*, aged *90* *years*, and was buried in the *Church* of *S. Peter* *1564*, being attend to his *Grave* by all the *Artists* of the *City*.

XL Titan

Born in the Year 1477. Was the *Disciple* of *Giorgio*, whom he mortally imitated, while he v. is under him, that some of his *Works* were not equal to those of his Masters, but the bulk of them, which he did, to his Honour, that he turned him off, for fear he should overtake him. Gained the Reputation he had obtain'd in the *Art*; yet, notwithstanding, he failed not to go to *imperial* *Italy* the *Senate of Venice* taking notice of his Merits, made him Painter to their *Republikek*; by which *Titan* was obliged to make with his own hands the *Torments* of all the *Dogs* that were deale in his time, which were to be hung up in the *Palace of St. Mark*. Some time after he went to the *Duke of Ferrara*, for whom (amongst other things) he made a *Venus* adorned with the *Graces*, an *iron Cupid*; who never appeared so lovely to the eyes of *P.ii.* as he has represented her in *1518*; he painted also the *first Duke* as big as the *Life*, leaning with his *Elbow* on a *Piece of Cannon*; for which he was well rewarded, and extremely applauded: After this, he returned to *Venice*, being ordered thereto by the *Duty* of his place, and painted a great many *Pics*, which serve to this day for an *Ornament* to their *Churches*, and most sumptuous *Houses*; particularly that in the *Church of St. Giovanni Epolo*, of *St. Peter the Martyr* is most considerable; the *Saint* who is something bigger than the *Life*, appears fallen on the *Ground* in a *Wood*; a *Soldier* attacks him, and gives him such a mortal *Wound* in the *Head*, that the *Horror of Death* appears in his *Face*, while his *Companions* flying, shew an extraordinary apprehension; in the *Air* are two *Angels* environ'd with a *fudden Glory* that enlightens the *Landskip*; which way of embellishing his *Pieces* by *Landskip* he learnt of the *German Painters*, it being a thing not usual among the *Italians* before: *Francis the I. King of France* coming with an Army into *Italy*, sent for him to his *Camp* to draw his *Picture*, the like he did for the *Emperor Charles* the *fifth* *armed Cap a pe* which was so highly valued that he received ten thousand *Crowns* for a reward. Also for an *Annunciation*, which he presented the said *Emperor*, he received two thousand *Crowns*. In the year 1546 he was invited to *Rome*, and presented to the *Pope* by *Cardinal Farnese*, who ordered him a lodging in the *Belvedere*, where seeing so many glorious *portraiture* of *Art*, he was resolved also to leave some *Monuments* of his renowned *power*, which while he was doing, *Michel Angelo* desirous to be better acquainted with a person, whose fame he had heard so much of, went often to see him, and could not deny him the *praise* that was due to his *extraordinary merit*, adding that he excelled in the roundness of his *faces* and the *softness* of his *Carnation*, and that if *Titan* had been but acquainted with the *Antiquities of Rome*, he would infallibly have surpass'd the greatest masters, of the *age*. *Titan* having given *satisfaction* to the *Pope* and the best *Artists* in *Rome* returned again to *Venice* laden with honour and wealth. At his arrival he drew *Mary Queen-Dowager of Hungary* *A Prometheus chained to mount Caucasus*; *Sisyphus* rolling the *Stone* in *Hell*; *Tybris* gnawed by *Vultures*; *Tantalus* gnawing after the *Apelles* that fly away from him, and other excellent *Pieces* of the *Political Fictions*, which since came into the *possession* of *Philip the second of Spaine* and were put into the *Egyptian*. Our *Saviour's* *last supper* which he made for the said *King* *Philip* is a piece of extraordinary beauty and very great, being seven yards long. It is almost incredible what a great number of *Portraits* he drew of the several *Princes* and men of *Quality* in his *time*. The *Emperor Charles the fifth* who like *Alexander* would be drawn by none but this *Apelles*, was drawn three times by him, for every one of which he received one thousand *Crownes*, over and above an annual pension of two thousand *Crownes* out of the *Chamber of Naples*, and the honour of *Knighthood*, so that he grew exceeding rich, and arrived to an high degree of *amour* and *reputation*; He was of an admirable *Constitution*; having never been sick in all his *life-time*, ever pleasant and free; His *house* was the *refort* of all the *Ingenious*, and persons of the best *Quality*, he himself being extreme well bred and courteous. He had so great a love to his *Art*, that he continued his *Labors* therein, till he was *four score* and *six years* of age, at last he died of the *plague* at *Venice*, in the *nineteenth* year of his *age*.

XII. *Tevin del Taya.*

Seemed to be most infatuated in the art of Painting, and in every Work, for his Master, who has endeavoured to get him a Soldier in the Service of Charles the Second King of France, when he made his expedition into Italy; his wife who attended him in his misfortune, was delivered of the Child in the Camp, in the middle of all the Army; he was not above two months old, but the master died of the plague, his Master being forced to follow the Army, he was left in a Village, where he was brought up by a woman of the country; and his father coming after was to find him dead, and Children by the Plague; this made her very sad, and bring him up; It was called *Pera*, as left by the father in the hands of the woman, and being brought at Florence, him to serve an *Apprentice*, but not liking it, he was taken into the service of a Painter, called *Andrea Mantegna*, who conceiving good hopes of the Lad, took all the art imaginable to bring him up, behaving himself rather like a Father than a *Master* to him, and at last knowing him fit not capable enough to make him a complete Artist, and finding the boy very ingenuous, he put him to *Rudolph Ghirladio*, one of the best Painters at that time in Italy, who carried him to *Rome*, and in a little time he outstripped all the young men that lived at the same time with *Ghirladio*: At length having an aspiring mind and a mighty inclination to great designs, such as he saw eminent in *Michael Angelo Buonarroti*, and *Raphael*; he was inflamed with an incredible desire of imitating them, as most worthy his ambition and choice; but without considering his owne poverty, and mean condition, and how that to get *Bread*, he must work for the Ships of ordinary Painters, it made him almost despair of ever growing considerable; but at length he surmounted all difficulties, and opened to himself a way to renown by an ordinary living in hard labour, and by an extraordinary success that attended it, for he divided the week into two parts, working one half of it for *Bread*, and setting the other half apart for *Improvements*: Having by this extraordinary diligence gained a mighty progres in the Art, he was readily entertained among the disciples of *Raphael*, who never let slip an opportunity of helping forward any ingenious Artist, and he so easily captivated the affections of that incomparable person, that he employed him in the *Gallerie* of *Leo* the tenth where all the best Artists of Europe were at work in emulation of each other; He was not long among them, but in many things he outdid them and grew in a short time one of the boldest Designer of all Rome, understanding the Muscles and the difficultest part of the Art in naked figures: In this Gallerie he painted the Battle of *Israhel* and the Amrites a work of great difficulty in respect of the greatness of the subjects, but it was so well performed by him, and to his highly approved of that he was ordered to do several other of the Histories both of the Old and New Testament in the same place, in all which their appeared so much beauty and resemblance that made both the Painter and his work, exceedingly admired and esteemed. In the Great Hall called *la Sola di Pontifici*, the Ceiling was committed to *Perin* and *John d'Udine*, which they divided into seven Ovals in which they painted, the seven Planets each drawn by the animal that is appropriated to them by the Poets, As *Jupiter* by his Eagle, *Venus* by her Dove, &c. To which they added the Signs of the Zodiac with several of the other Celestial Constellations most of which figures are of *Perin's* hand. In the middle of the Roof is a Round in which are four Figures like four *VICTORIAE*, which hold the Popes Crown and Keys, which figures being shorned extreme in stately are besides adorned with a most beautiful light Drapery which discovers very gracefully to much of their naked Arms and Legs, as is decent. After this he made for the Arch-Bishop of *Cyrus* certain Faunes, and Bacchinalis: for *Scignor Baldassini*, the *Exploits* of the Romans from the time of *Romulus*, to that of *Numa Pomplius*: for *Cardinal Bacci* the Prophets *Israhel* and *Daniel*: after this he worked with *Johannes Romanus* and *Franciscus Penni* in *Pope Clement the seventh's* Palace until the sacking of Rome by the *Duke of Bourbon*, in which time of publick Calamity, *Perin* was fain to run up and down with his wife and Child, carrying them from place to place to save them from the fury of the Soldiers, and at last he himself was taken prisoner and was forced to pay so great a ransom, with such ill usage that he was like to have run mad, but at length he got over his misfortunes a second time, for *Prince Louis* finding him out, sent for him to *Genua* to direct in the building a new Palace which he designed, and to make the ornaments thereof, *Sylvius de Tieffe* was employed in making the Statues, and

Painted in the design of the Faubrick, and the paintings. He painted in the first place several *Trophies*, and pieces of *Statesk* and in the next the *Portraits* of the men, or *Coats of Arms* of the *Emperor of Roma* all armed, and over them is written in Latin of *God the Father*, *God the Son*, *God the Holy Ghost*, *God the Father* in which there are naked figures, and other divers, divers number of Galleys and vessels broken and cast up, the *Saints* in robes, riding in high and wide *Clouds*, the *Emperor* seated and all the robes of a *Emperor*, & *Emperess* is surrounded with a curious ornament in *Stucco Work*, in the second Hall he received and *Jesus* carrying *the Cross* at the *Gate*. And out of *Gods* *Table* were *Tables* the most dearest of them to adorne the *Emperors* *Table*, & the *Emperors* *Table* longs were painted by his own hand, the figure of his preparing for them, instead whereat he made that *Palace* to become the *Emperors* *Table*, but the magnificence of his building and the best workmanship of his hand: It was *Perin's* Misfortune to have dislisp'd in wine, and women the *body* of *Gods* *Table* he maintained him in his old age, to repair which turned him into another, which was to make himself cheap, by undertaking any little piece for a small sum of ready money; so that being so used to excessive labour, and so but little content of it, he began to grow languidly, and having no other *Table* to sit, but as oft as he could, to get to the *Tavern*, with a good Companion, and there drown his sorrows in a *Brisk Glass*, which being a Custom he had long frequented, he at last drak to such excess that that together with some other heats of youth brought him to his end at the age of forty seven years.

XIV. *Albert Durer.*

Born at *Norimbergh*, in the year 1471, was both an extraordinary Painter and Graver: In the *Emperor's Palace* at *Prague*, is to be seen a *Christ* carrying his *Cross*, painted by him with much delicacy, which the *Town of N. in N. J.* presented to the *Emperor*; also the *Adoration of the Three Kings*; Two Pieces of the *Passion*; in one of which is himself painted with a *Roll* in his hand, with this *Inscription*; *Albertus Durerus Noricus faciebat anno de Virgini patu 1511*. There is also a most ravishing piece of his, of *Adam* and *Eve*; upon which an Ingenious Poet made this *Witty* *Deface*;

*Angelus hos cernens, miratus dixit; ab horta
Non ita formosus, vos ego depuleram.*

At *Frankfort* there is an *Assumption* of his in a *Monastery*, whose extraordinary beauty brings in a good Revenue to the Religious of that *Convent* by the great *Liberalities* of people that come to see it; altho he painted much, yet his chief Employment was in *Graving* or *Cutting Figures in Wood*. Neither was he less renowned for some Books which he has published, then for his *gravings* or *painting*. Posterny will always be obliged to him for his *Logo* of the *proprietor of Deales*. His *Rules of Anticknes* and of *military Discipline* is esteemed worthy the curiosit of *Princes* and *Generals* & *Armies*. He was of that courteous and affable temper that gained him the favor and esteem of all that knew him: the *Emperors Maximilian* & the *first* and *Charles the fifth* especially gratified him, and is on to him by many favors. *Maxim* for one time ordered him to draw some great design in his presence, upon a *Wall*, which being above his reach, and there upper too nebring ready at hand to stand upon, the *Emperor* commanded one of his *Attendants*, to lie down upon the ground that *Albert* might stand upon his back, till he had finished his out, as of his design, and left this person should think himself too much undervalued to serve as a *footstool* to a Painter, the *Emperor* in token how much he valued both the *Art* and the *Artist*, conferred on him a large degree of honor, and immediately made him noble and gave him for a *Coat of arms* *3 lions* *Escuched in a field of azur*. He died in the year 1528 and was buried at *Norimbergh*.

XIII. *Hans Holbein.*

Born at *Basle* in *Switzerland*. His manner of painting was extraordinary and unusual, differing much from the ancient and modern way, so that it seems as if he had not been excited or instructed by any Example from others but followed the dictates of his own *Genius*, and though he dealed (his way being so peculiar) whether the *curiosit* of the *curiosities* of *Italy* or *had any Master* to instruct him, yet neverth less there is nothing to be said of his doing, but is painted in the most perfect on as a *master*; in that piece called *the Dance in the Town Hall* or *the design where* let it neatly cut in *Wood* and afterwards painted, which appeared

setting by the learned *Erasmus*, that he requested Holbein to make a picture, depicting nothing so much as to be represented by a Judicious an Hand. And perceiving by his rare pieces that he deserved a more plentiful fortune and a more illustrious place, he persuaded him to travel to *England*, promising him considerable advantages from the bounty of *Henry the eighth* a cherisher of Arts. Holbein at his request set forward for *England*, carrying with him *Erasmus* his picture and Letters of recommendation to Sir *Thomas More* then *Lord Chancellor of England*. *More* received him with *Joy*, and kept him for three years in his House; During which time he drew *Sir Thomas's* own picture, his wives, children and several of his intimate friends and other new Relations which was hung round the Great Hall of his House, where the King was hung round the Great Hall of his House, where the King was being invited one day to a sumptuous dinner, and at his first entrance into the Hall beholding so many ravishing objects, the pictures seeming almost with as much life as the persons they represented, who were most of them then present; and admiring at the excellency of the Workman sent for him and entertained him in his service upon very advantageous Terms. The King manifested from time to time the singular favor and regard he had for him, and particularly upon this occasion. Holbein being one day busie upon the picture of a *Lady* that belonged to the Court, a certain person of great Quality came to him to see his picture. Holbein not being willing to be disturbed, opposed his entrance in a civil manner, but seeing he would take no denial but attempted to force his way, giving scope to the brisk humour that is natural to those of his Nation, he gave him to ride a repulse that the Earle rumbled from the top of the stairs to the bottom; at the noise of his fall his Attendants flockt about to revenge the affront that their master had received, and mischief would no doubt have ensued, had not Holbein jump out of the Window and made his escape to the King to implore his protection, which he did with so good a grace, that the King sent for the Earle and charged him upon his Allegiance to law aside all resentment and that no violence should be offered upon the upmost perill. Some say he added words to this Effect, Have a care that no mischief befalls him, for though I can make a Lord when I please yet such a pained if lost can never be recovered. His master-piece is that of the *God King* as big as the life, and represents his person so lively that this piece discovers the fiercenes of his looks, and that severity in his countenance which made him so dreaded by his subjects; He made also the pictures of Prince *Edward* and the Princesses *Mary* and *Elizabeth* who successively, one after the other swayed the English Scepter. He had one thing very remarkable in him which was, that he painted everything he did with his left hand. The *Plague* raging in *London*, in the year 1564, Holbein was seized therewith, and died in the six and fiftieth year of his age.

XV. Anthony de Montfort. Bloclant

Was descended of the Illustrious family of the *Viscounts of Montfort*, in the Province of *Utrecht*; He learned to paint of *François Flury* whose good Instructions he had no sooner tasted, but he found ownay charms in the Work of that great Master, and so much resolution to follow his steps, that he never ceased imitating him, till he had attained to be a compleat Artist; He bent himself chiefly to work upon the like *Noble subjects* of *History* with his Master, after the *Italian* manner; endeavouring above all to imitate the life, to observe all the Rules of *Perfettissimo* and *soberornans*, and to place the figures well, and in good order; he had an exact Judgment in the composition and mingling his *Colours*, so that wanting nothing that might render an Artist accomplished, there is nothing in his Designs but what is great and lofty, with all the *Embellishments* of *Art*, the truth of which evidently appears in all his Works, particularly, *A Bathsheba bathing her self*; *The History of Joseph* and his Brethren are very fine; also *A Venus* which palleth for a *Mafferspiece*, in which, and many others, he comes to near the elegance and artifice of the *Italian*, that one would think he had been bred up in the *School of Florence*, when in deed he never was above six months in *Italy*, and had no other Master, but *Flury*. He died at *Utrecht*, Anno Dom. 1583.

XVI. Henry Goltzius.

Was born in the year 1537 at *Mulderij*, in the Country of *Juliers*; in his youth having the misfortune to fall into the fire, his hand was so burnt and shrivell'd that he coul never after open it as it should be; however after he had endeavoured a little to manage a Pen he accusitoned this lame hand to draw so well, that his Father hoping he might prove good at *Graving*, sent him to learn the grounds of that Art, of *Theodore Corenthal*. This able teacher instructed him, not only in the manner of *Graving*, but together with that taught

him all that was necessary for him to know, both in *History* and *Poetry*, to qualify him for his busines; and in a little time, with his good management, he became capable to fall to work upon his own Invention; After this he travelled to *Venice*, *Florence*, and other parts of *Italy*, copying as he went all that he found in the publick Monuments to be rare; but at *Rome* he took most pain, where he searched after rarities even in places infected with the *Plague*, to the great hazard of his life; At *Naples* he designed *The ancient Statue of Hercules in the Vicere's Palace*, and the most eminent *Cavorties* of the adjacent places; amongst the rest the famous *Grotto's* of *Pozzuoli*. He imitated with such success an *skill*, notwithstanding the lameness of his hand, the most renowned *Gravers* of *Europe*, that he outdid *the Prints* of *Albert Durer*, or *Lucas Van Leyden*; so much that the most experienced Judgments perceiv'd that they were deceived by his ingenious way of varying his manner of *Graving*, called him the *Proteus of the Art*. *A Madona* is done by him after the manner of *Lucas*, *A Madona* in imitation of *Durer*, which he dedicated to the *Duke of Bavaria*, and was rewarded for it with a *Gold chain* and a *Medal*. He drew *A Bacchus*, with *Ceres*, *Venus* and *Cupid*, with his pen, upon *Vellum*, which is now at *Rome*, and is much esteemed; *A Faune* in the Emperors Closets, *The taking down our Saviour from the Cross*, which was sent to the King of *Spaine*. He was no less happy in his *Pencil* then he was in working with the *Crayon* or his *Pen*, of which sort, his *Danae sleeping by Mercury*, who watcht to give *Jupiter* an opportunity of enjoying her, and several others, are highly valued; Besides his rare painting, for which this famous Master has not come short of the best *Painters* of *Europe*, he has *Graven* and *Published* the most noted *Pieces* of *Hemskirk*, *Floris*, *Bloclant* and *Stranger*; which are very usefull for those that would attain to any perfection in the Art of *Painting*. He brought up *James Matham*, *Peter IV. Jade*, and other fine *Gravers* that have filled *Europe* wth their delicate Prints.

XVII. Matthew and Paul Brill

Were brethren, both born at *Antwerp*, and excellent Painters; *Matthew*, the eldest, went to *Rome*, where he was promoted to be Painter to the *Pope*, and made in some Halls of the *Vatican* several *Landskip's* in *Fresco*, which were greatly esteemed. *Paul* envying his Brothers renown, follows him to *Rome*, and after his death, succeeded in his *Employ*. In the year 1682, he made in the Great Hall of the *Popes Palace*, a piece in *Fresco* of sixty eight foot long, representing the *Martyrdom of St. Clement* who is bound to an *Anchor*, and thrown into a *River*. In the *Popes Chamber* he painted six of the most curious *Prospets* about *Rome*. *Cardinal Matthio* had an *Hall* adorned round by him with *Grotesk work* and *Landskip's*, and for his Brother *Haeriball*, he made six great pieces containing the *prospets* of his *Houses of pleasure*; He has left behind him many rare designs of *Ruines* and other fancies which have been communicated to the World in several Prints.

XVIII. Michael Hurevel

Born at *Delft* in the year 1568. His father in his youth put him to a *Writing-Master* to learn to write, where he profited so well, that at eight years of age, he was able to write more *sorts* of *Hands*, and much neater and fairer than any Master in the Town. His father being unwilling he should lose the advantage which so happy a beginning seemed to promise, put him to learn of *Wivix* the *Art* to manage the *Crayon* and the *Graver*, which this young Artist in a short time attained to do with as much perfection as he had before done his *Pen*, insomuch that he was not quite twelve years of age, when he graved of his own Invention *The History of the Saman* and not much older when he did that of *Judith with the Head of Holofernes*. The applause which these Works generally received; animated him with fresh courage and inspired him with a desire to try if he could be as successful with his *Pencil*: To this end he went into the service of *Bloclant* and learned of him all that was necessary to be observed in *Colouring*, by means whereof he became so eminent in painting of *Faces*, that he was loockt upon to be the best in the Low-Countries in that way: Of this sort the most esteemed are, his *Picture* of *Prince Maurice of Nassau*, of the then *Prince Domager of Orange*; and *Prince Henry her Son*, which are of an admirable roundness, and the *Carnation* very natural and lively. He somerimes took great delight to print several *sorts* of *Widewysle*, and the *Accommodations for a Kitchen*; of this Sort there is one in much esteem in *Delft*. His painting was so curious and of such reparation, that the *Arch-Duky* *Albert* offered him considerable advantages to draw him to *Brussels*; But iff vain, for he being a *Zealous Protestant*, was unwilling to live in the service of a Prince of the *Roman Communion*.

XIX. Bartholomew

XIX. Bartholomew Spranger.

Was the Son of a rich Merchant at Antwerp, born in the year 1546. He discovered his first Inclination to painting by drawing several figures when young in the Book of his fathers Accounts, which though his father, was very angry at, when he first saw it, yet discovering thereby the bent of his Inclination, he sent him to a Painter to be instructed, by which means is and his earnest considering the paintings of *Florence* and also by accustoming himself to reading Poetry he became at length a very able Painter. After he had spent some time in *France* in thus employing his Talent, he passed the *Alpes* and continued for a while at *Milan*: There it was that he invented and drew in the ruins of an old Amphitheatre, A *Dance of Witches* which procured him so much reputation that *Don Clavio* having bought it and shewn it to *Cardinal Farnese*; the *Cardinal* was so taken with it, that he offered a very honourable Allowance to *Spranger*, to draw him to *Caprarola*, that his stately Palace there, might be adorned with so curious a pencil. But *Spranger* having a mind to see *Rome* feasted his course thither, and not long after his arrival there was made Painter to the *Pope*, and had a sumptuous lodging assigned him in the *Belvedere* over the *Lacon*: Being thus raised to honour, he raised his mind to attempt something worthy of his fortune, and in this noble heat of Spirit, he painted that rare Piece of the *last Judgment*, upon a large Copper-plate of six foot in wideness, where there are five hundred figures perfectly diversified, and disposed after a most admirable Order and design. The *Pope* dying a little after this Piece was finished, it was placed near his Sepulchre for a perpetual ornament thereto, and to preserve the memory both of the *Pope* and of the Painter together: After this he went into the service of the Emperor *Maximilian the second*, and after his death, he was entertained by his Successor *Rodolphus*, and allowed an honourable Pension. While he was in this Emperors service he painted for him a curious Piece of *Mercury introducing Psyche into the Council of the Gods*: And another upon *Copper* representing *The City of Rome*, under the figure of a *Woman with the Tyber*, and upon the borders of the River, a *Wolf* giving suck to the two young twins *Remus* and *Romulus*. He had one extraordinary faculty, namely to re-entire a Memory that it faithfully preserved the true Ideas of an object though he had but once beheld it, by means whereof though he had omitted to draw or design the rarities of *Rome* when he was there, yet he made use of several of them in embellishing his most magnificent Pieces: A certain Gentleman who had a great affection for a beautiful Lady that belonged to the *Courts of Aremberg*, and being but seldom able to get a view of her, intrusted him earnestly to draw her picture, which he did, after he had seen her but once, with such exactness that resembled every feature to the life, to the no small satisfaction of the admiring Lover. The Emperor keeping his Court at *Prague*, *Spranger* settled there also, and married a wife the daughter of a rich Merchant, hoping to have Children that might inherit the great wealth he got by his painting, thereupon he enlarged his House with a stately Front and designing it to be a place for entertainment of the Arts, he embellished the out side thereof and the Porch with divers great Figures as big as the life. The Emperor being jealous of his working for others, commanded him to paint for none but himself, and therupon sent for him to his own Palace, where he took such extraordinary delight in else inimitable strokes of his pencil that he would stand by him somerimes for hours together, to see him paint; and to shew how greatly he admired the Excellency of his Art, at a solemn Feast, in presence of his *Courters* he with his own hand presented him a Gold Chaine and a Medall, and afterwards in a publick Assembly of the States of the *Empire*, honoured him and his Pottery with the Title of *Nobility*. Though his pieces are scarce any where to be seen but in the Emperors Closer, yet the ingenious *Goltzius* has graven and published divers of them in *Prints*, among others that incomparable piece of the *Banquet of the Gods at the marriage of Psyche*: And *Cupid and Psyche* out of *Apuleius*: After he had got permission in his old age to retire from Court he painted for a friend, of his an admirable piece of *Venus and Mercury teaching Cupid to read*. Having at length survived his wife and all his children, struck with executive sorrow for their los, and overwhelmed with age, he soon after gave up the Ghost and followed them to their long home.

XX. Henry Cornelius Uroom

Was born at *Harlem* Anno Dom. 1565 trav'ling in his younger years to *Italy*, he was entertained at *Rome* in the family of the *Cardinal d' Medicis*, where meeting with the famous *Paul Brill*, he made an extraordinary progress in painting, from *Rome* he went to *Venice* to paint the *Galleys and maritime Coasts of that Country*. Having been once in *Spane* and found there a good Market for some of his Pieces, he resolved to return there again with several of his Designs, and try his good fortune a second time; but in his Voyage there arose a furious Tempest which drove the ship he was in, on the Coast of *Portugall* and split her on the rocks, called *la Barlonga*, yet notwithstanding he escaped with five and twenty more though with great difficulty. Part of the Wrecks and goods was thrown up by the waves into an adjoining River, where certain Religious had a *Convent* near the Banks of the River, who coming to gather up the spoils and finding amongst the rest *Uroom's* Paintings, they were so much in admiration of the beauty of them, that they could not but bewail the misfortune of those that had lost so rich a *Cargo*, the pieces after they had opened them in their Hall, and dried, they hung them up there, to feast their eyes with the view of such delightful Objects. In the meane time these unfortunate persons that had lost their ship, had scrambled up to the Top of a dreadful Rock, where they were not only exposed to all the rigours and injuries of the weather, but in apparent danger to dy by famine; after they had been three days languishing for want of food, it was proposed by some amongst them to cast lots, for one of the Company, to be made a Sacrifice to satisfy the hunger of the rest. *Uroom* abhorring such a piece of Barbarity and being more ingenious then the rest, advised them to have patience a little longer, and caused a Cloth to be hung up at the head of an Oar which they had saved, to implore the assistance of any that might happen to pa's that way: These Fathers who had saved the Pictures discerning the Signal afar off, sent out a *Skiff* to their relief: When they came to them and understood which of them 'twas that had made, and was the Owner of those delicate Pictures they caressed him with all the Civilities and Courteisie imaginable, and after they had carried them to their *Cloister* and entertained them with such refreshments as were necessary, they conducted them to *Lisbon*, from thence *Uroom* went to *S. Ubes*, where being ready to embarke for his own Country, he changed of a sudden his resolution, saying to the *Seamen*. That that ship would also be cast away, which accordingly hapned, just as it was entring into the *Tessell*. During his abode at *S. Ubes* he painted amongst other things, the manner of his own Ship-wreck, and the Coast where he was so near to have perished. After his Return into *Holland*, being taken notice of for his peculiar Fancy in making the Horrors of a *Storm*, and of *Scuffles*, delightful and pleasurable scenes were the Subjects of his Pencil, he was employ'd to draw those great Designs of the *Engagement between the English Fleet and the Spanish Armado* in the Year 1588; and the Victory which the former obtain'd over the latter, which was not only formidable for number, greatness, and variety of Ships, commanded by Captains of known Experience and Conduct, manned with great numbers of stout *Soldiers*, provided of all Necessaries for a long Expedition, and prepared with such cost and charges, that it might well seem invincible. The Grandeur of such a Subject excited the Ambition of this fine Artist to do something univerſable, and indeed he has done the whole to admiration, in ten Pieces design'd for *Tapistry*, each containing what happen'd in the ten days which this bloody Conflict lasted. The fury of the Assailants, and those that are assailed; the lightning of the artificial Fires, and the thundering of the Cannon, Masts flying in Splinters, Ships on fire, sinking half burnt, the Terror of the Soldiers, some perishing in the Sea, others amidst the Flames, the struglings of others to save themselves on Planks, or any thing they could come at, with a thousand different Objects, that both delight and terrifie together in the beholding, manifests that he was ignorant of nothing that was necessary to represent this dreadful Fight with all its becoming Circumstances. Besides what he was paid for this Piece of Work by others, he receiv'd 1000 Florins of the Lord *Thomas Howard*, our English Admiral. For the States of *Holland*, he painted the 7th day of this Engagement, which was the bloodiest; which *Prince Maurice of Nassau*, and *Juffin de Nassau*, Admirals of *Holland* were so pleased with, that they let him to paint the *States Fleet* assisting at the Battle of *Newport*: *Uroom* represented it first of all moving with full Sails, in order of Battle towards the Coasts of *Flanders*; afterwards he shows it at Anchor in *Newport-Road*, firing with their Cannon furiously upon the Troops of the *Arch-Duke*. For this Piece he received

ved an ample Recompence. After a long Life spent in these pleasantring Employments, he died laden with Honour and Wealth.

XXI. Adrian Brauwer.

Excell'd all that ever was before him, in expressing several Comical and Extravagant Humors: Was a perlon of a Jovial Disposition, much addicted to Sensuality and Debauchery. He seldom work'd but in a Tavern, where in the heat of Wine he invented things that gave a true Character of the wildness and frolickforness of his Temper; yet with such curiosities and art, that caused admiration to the gravest and most judicious Painters. Having been robbed by certain Pirates on the Coast of Holland, and stripped of his Cloths, he got him a Suit at his Landing made of strong Canvas, upon which he painted several Flowers and Figures most ingeniously, after the manner of Indian Silks; which some Ladies seeing, and taking it to be a rich sort of Silk, enquired up and down amongst the Mercers for some of the same sort, but to no purpose. Some few days after, Brauwer got upon the Stage in the Play-house at Amsterdam as soon as the Play was ended; and there taking a wet Cloth in his hand, he wiped out before them all, the whole Painting, and by showing it was nothing but Canvas, undecieved them of their former pleasantring mistake. Another time perceiving that his Friends shighed him for the meanness of his Habit, he ordered a rich Velvet Suit to be made him, such as the wealthy Merchants at Antwerp used to wear. A Cousin of his, that happen'd at that time to be upon his Marriage, finding him in so good an Equage, invited him to grace the Wedding with his Company: Brauwer failed not to be there; and when all the Company much commended the Bravery and Richness of his Apparel, he snatch'd up a Dish of Meat that stood upon the Table, and threw all the Sawce and Grease that was in it upon his Cloaths, saying in a great rage; That it was more fit to bestow the Good Cheer on his Cloaths, since it was for their

sake, and not his own that he was invited: Giving them to underland by this action, though it was ridiculous and extravagant, that he despis'd them no less for their Ignorance and Folly, in making more account of the Shell than the Kernel; and in measuring the inward Deserts of men by the goodness of their Outside and Apparel. His Cloaths being thus smeared over with Grease, he threw them into the Fire, and a hasted away to the usual place of his resort, to smoke his Pipe, and drinck Brandy, which he was much additied to. When he had by his continual Excels drain'd his Urse, and reduced himself to Extremity, he would draw a Design of some Drunken Person or other upon Paper, and send it to the Lovers of Art; and if they did not send him the full Price he demanded, which was somerimis 100 Crowns, he would throw it into the Fire, and after that was burnt, set himself to make some other odd Fancy, until by this new Fire it he had got his Demand. His Paintings were usually some Drunken Clown beaten by his Wife; or a Sotish Fellow with Pot in Hand, smacking Tobacco: Sometimes a Knst of Sharpers playing at Cards or Dice: Some Young Prodigal endeavoring to decoy a simple Wench: Or a Drunken Quarrel: So that as Rubens and Vanderve were in his time esteemed the best for Grave and Magnificent Designs, so was he for such like facetious Humors, which though they are not so powerful to excite Laughter, as the Picture of the Old Woman which Zucco painted was to him, who as Plutarch relates, beholding his Workmanship, and the Comical Figure it made, fell into such an excessive fit of Laughing, that it suffocated his Spirits, and kill'd him, yet the very sight of them may serve for a good Anitode against Melancholy. He died at Antwerp in the 30th year of his Age, overwhelm'd with his Intemperance, and so poor, that his Friends were fain to beg for wherewithal to pay the Charges of his Funeral; although had he been a sober and discreet perlon, he might have attain'd to great Wealth by his Pencil, his Works were so uncheecked.

F I N I S.



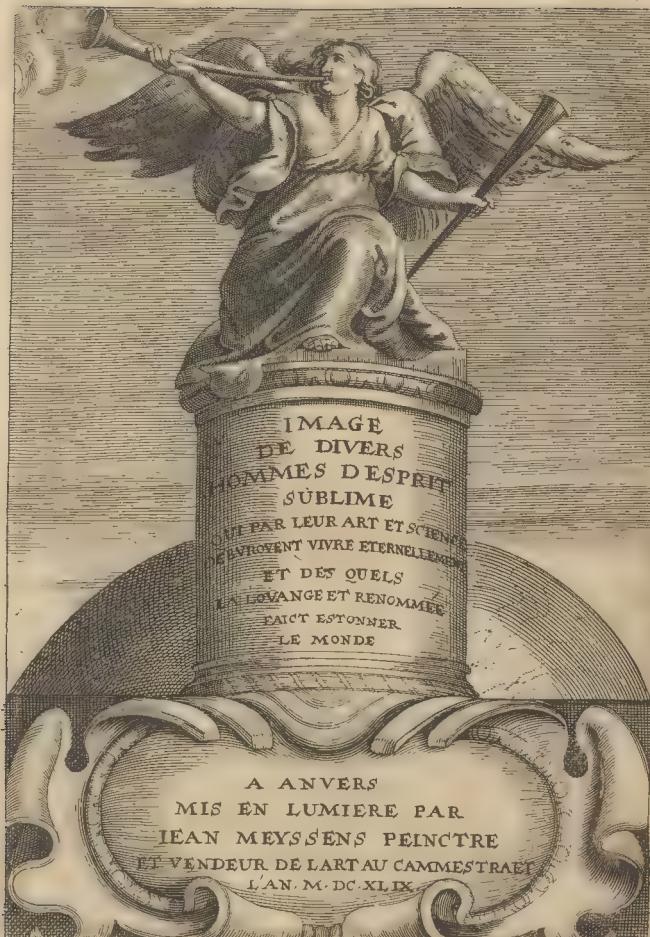
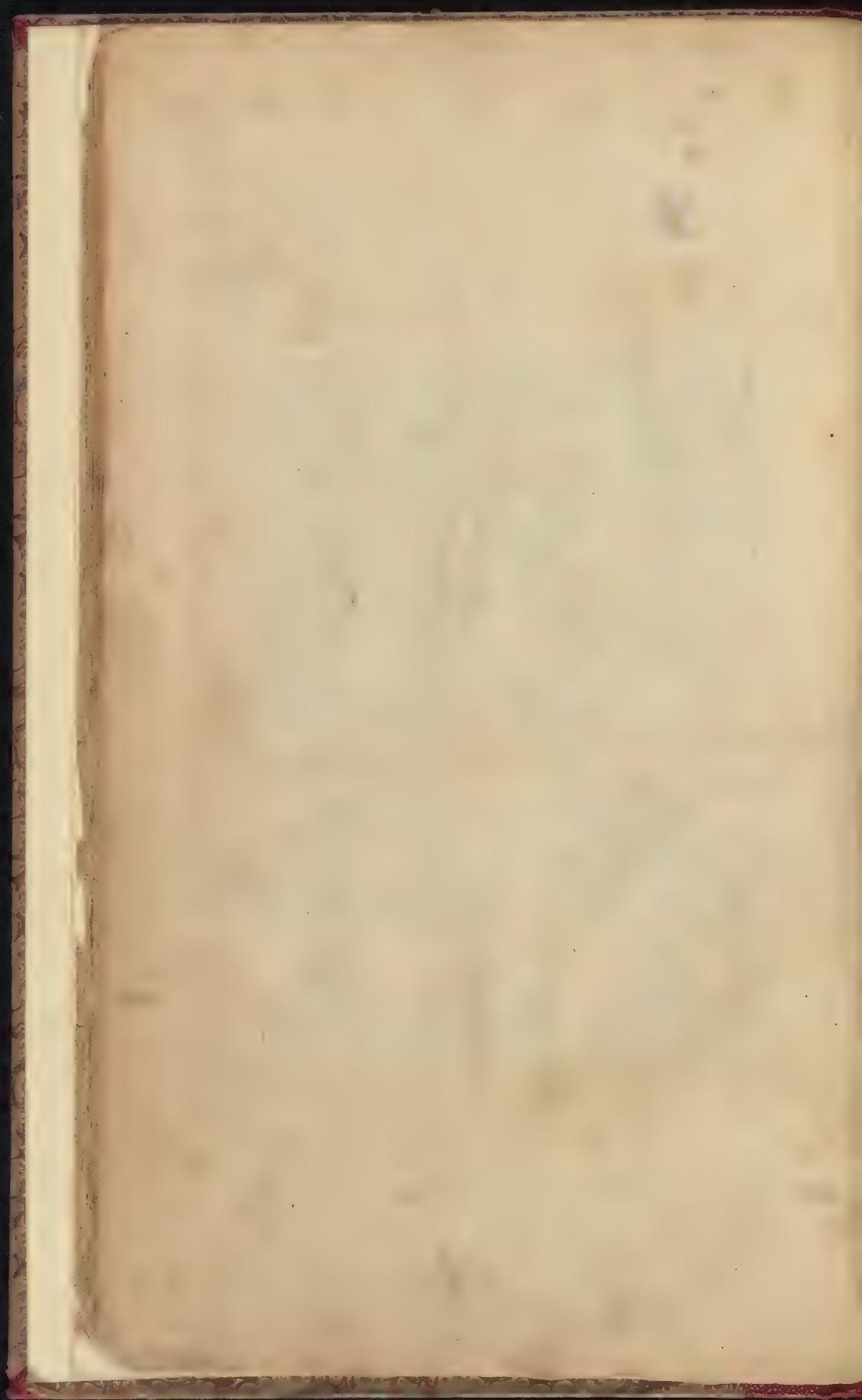


IMAGE
DE DIVERS
HOMMES D'ESPRIT
SUBLIME
QUI PAR LEUR ART ET SCIENCE
DEVROVENT VIVRE ETERNELLEMENT
ET DES QUELS
L'ALLOVANGE ET RENOMME
FAICT ESTONNER
LE MONDE

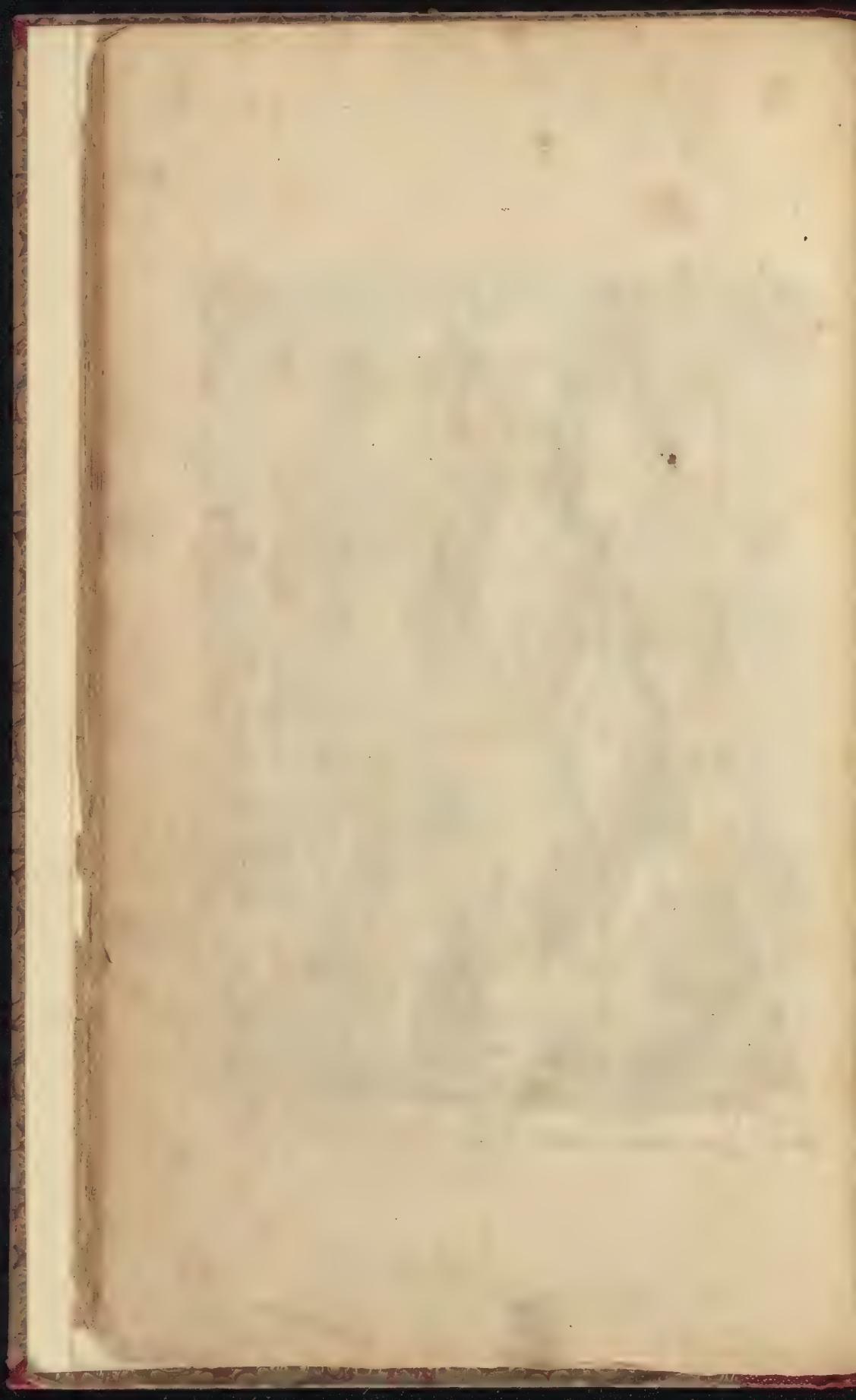
A ANVERS
MIS EN LUMIERE PAR
JEAN MEYSENS PEINTRE
ET VENDEUR DE L'ART AU CAMMESTRAET
L'AN. M. DC. XLIX.

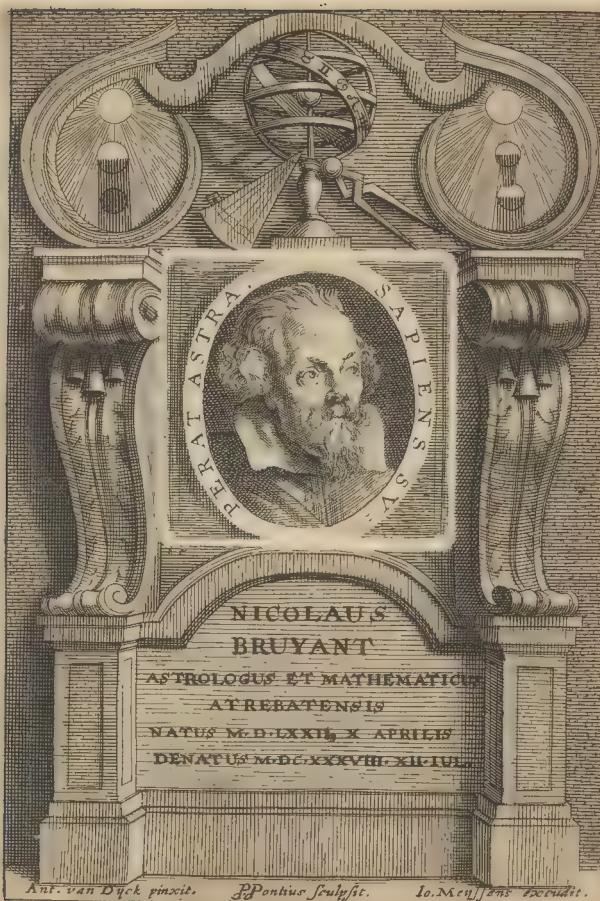


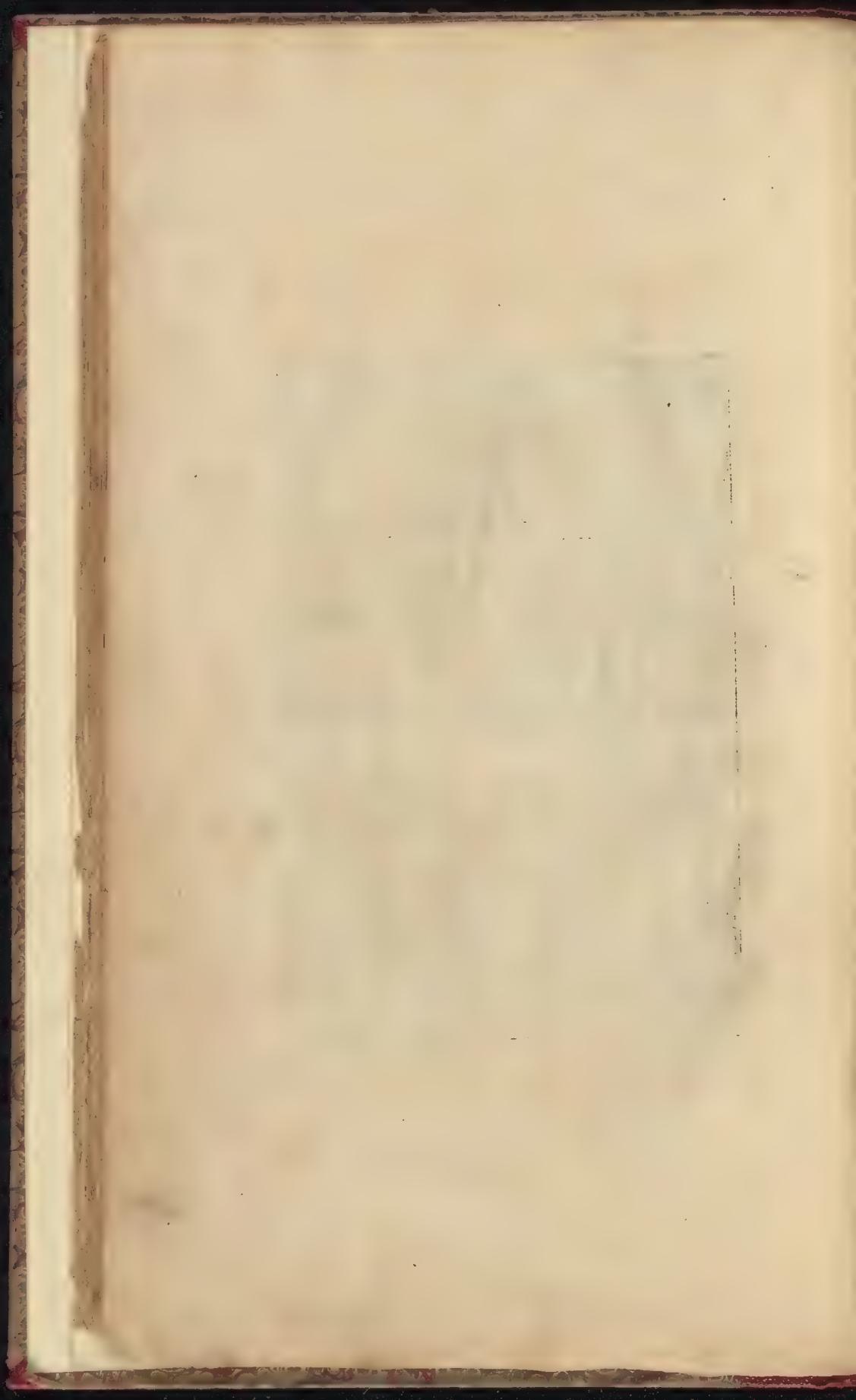


Orbis Roma caput bellorum turbine quoniam
Obruta cur fremuit? Martis amica fuit;

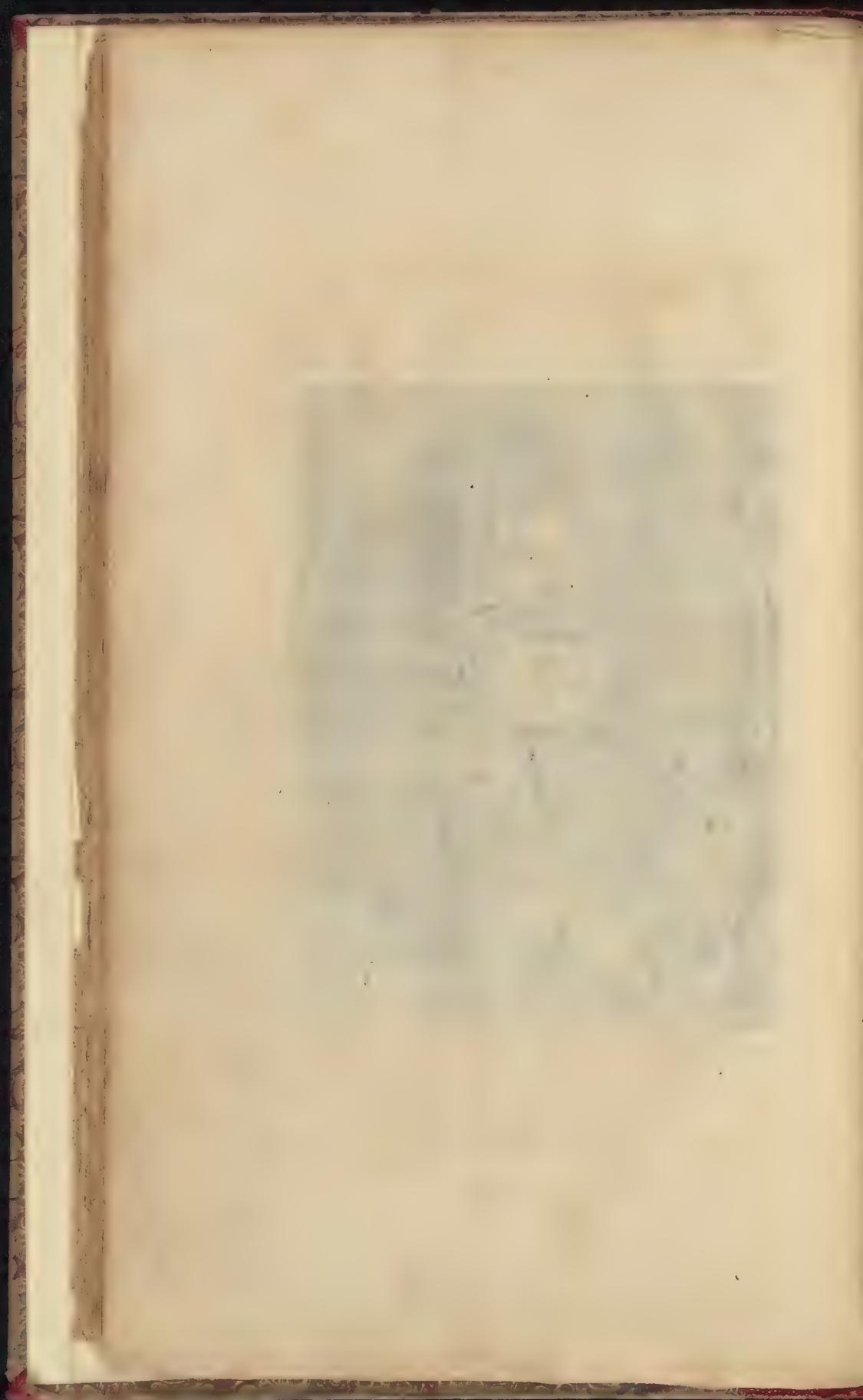
Ast ubi multiplicis sese dedit Artis
Celsa Triumphantix se super atra ruit.











Obiit Brugis, thalam in cathedrali basilica conditus.

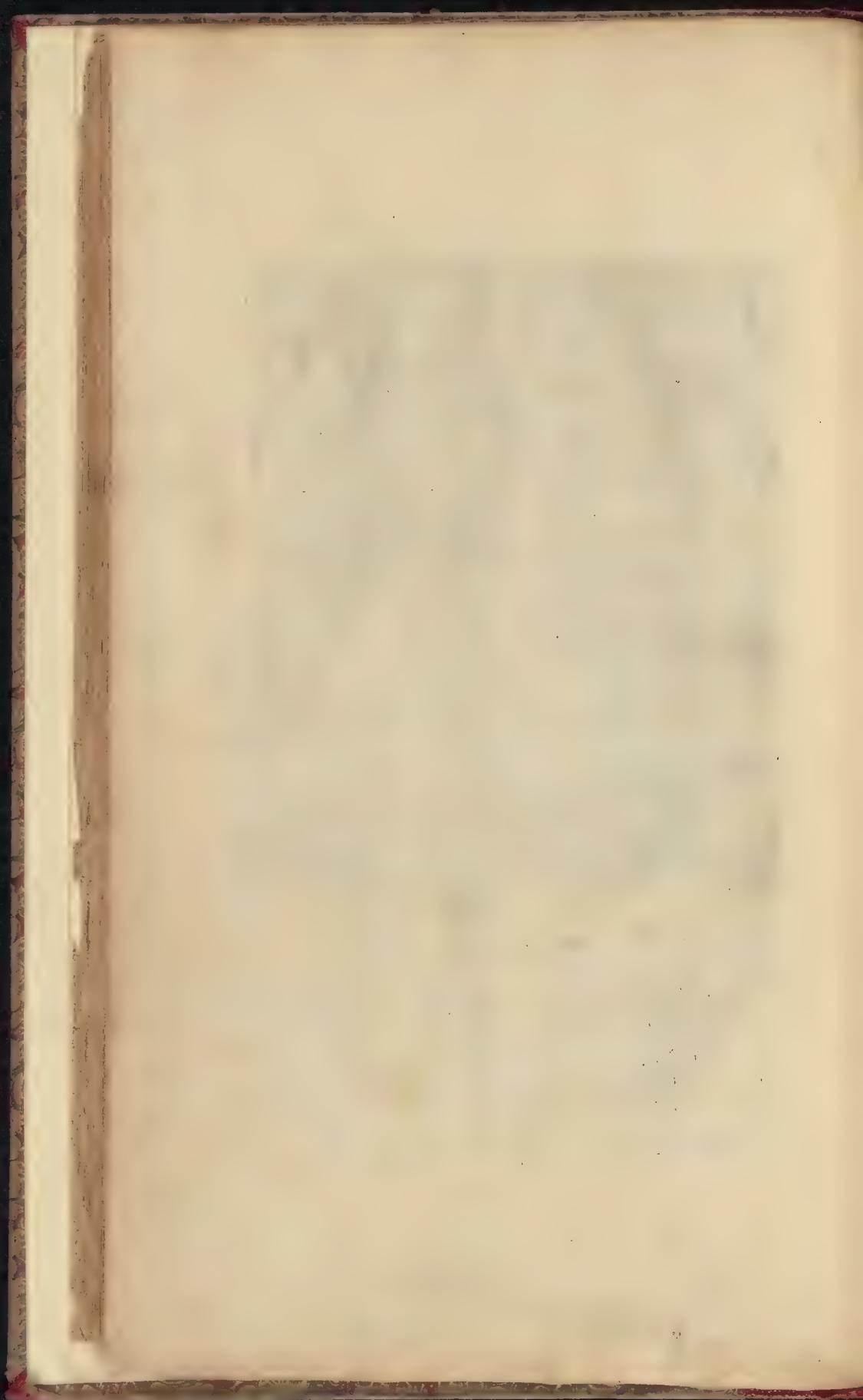


2 IOANNES AB EYCK, PICTOR.

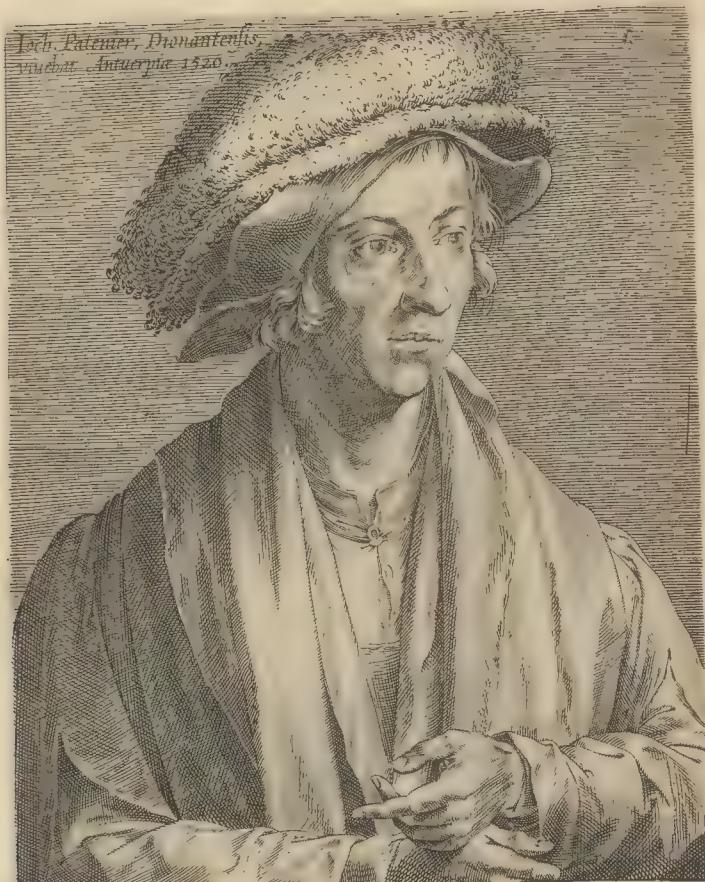
Ille ego, qui latoe oleo de semine lini
Expresso docui princeps miscere colores,
Huberto cum fratre. Novum stupuere repertum,
Atque ipsi ignotum quondam fortassis Apelli,
Florentes opibus Brugae: mox nostra per omnem
Diffundi late probitas non abnuit orbem.

Th. Galle excud.

Dominicus Lampsonius.



Loch. Patenier, Dionantensis,
viud. Antwerp 1520.



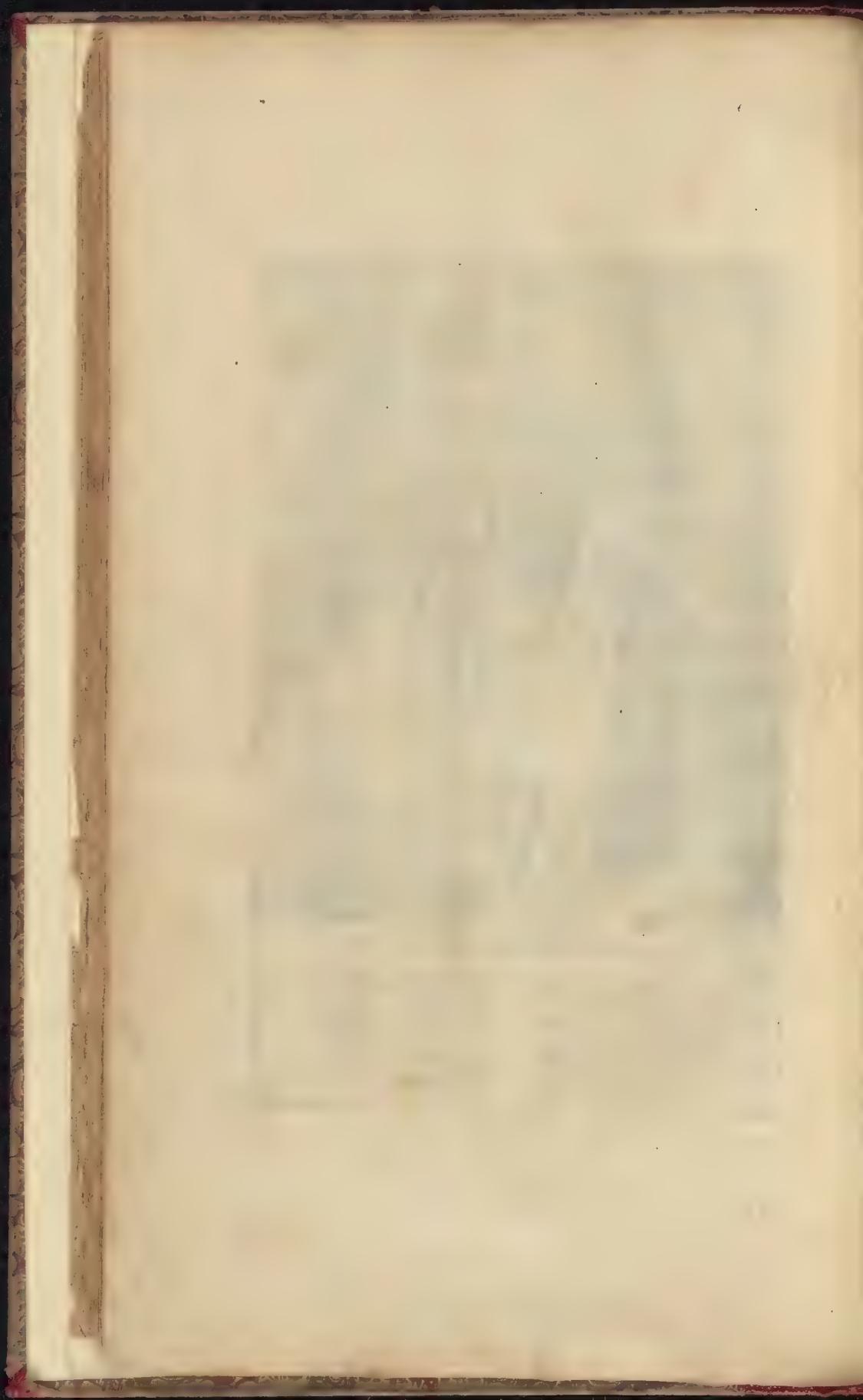
8 IOACHIMO DIONATENSI, PICTORI.

Has inter omnes nulla quod vivacius,
Ioachime, imago cernitur
Expressa, quam vultus tui; non hinc modo
Factum es, quod illam Curtij
In aera dextra incidit, alteram sibi
Quae non timeret nunc aemulam:

Sed quod tuam Durerus admirans manum,
Dum rura pingis, et casas,
Olim exarauit in palampento tuos
Vultus ahena cypide:
Quas aemulatus lineas, se Curtius.
Nedum praecivit veteros.

Dom. Lampsonius.

15.ijde exed.



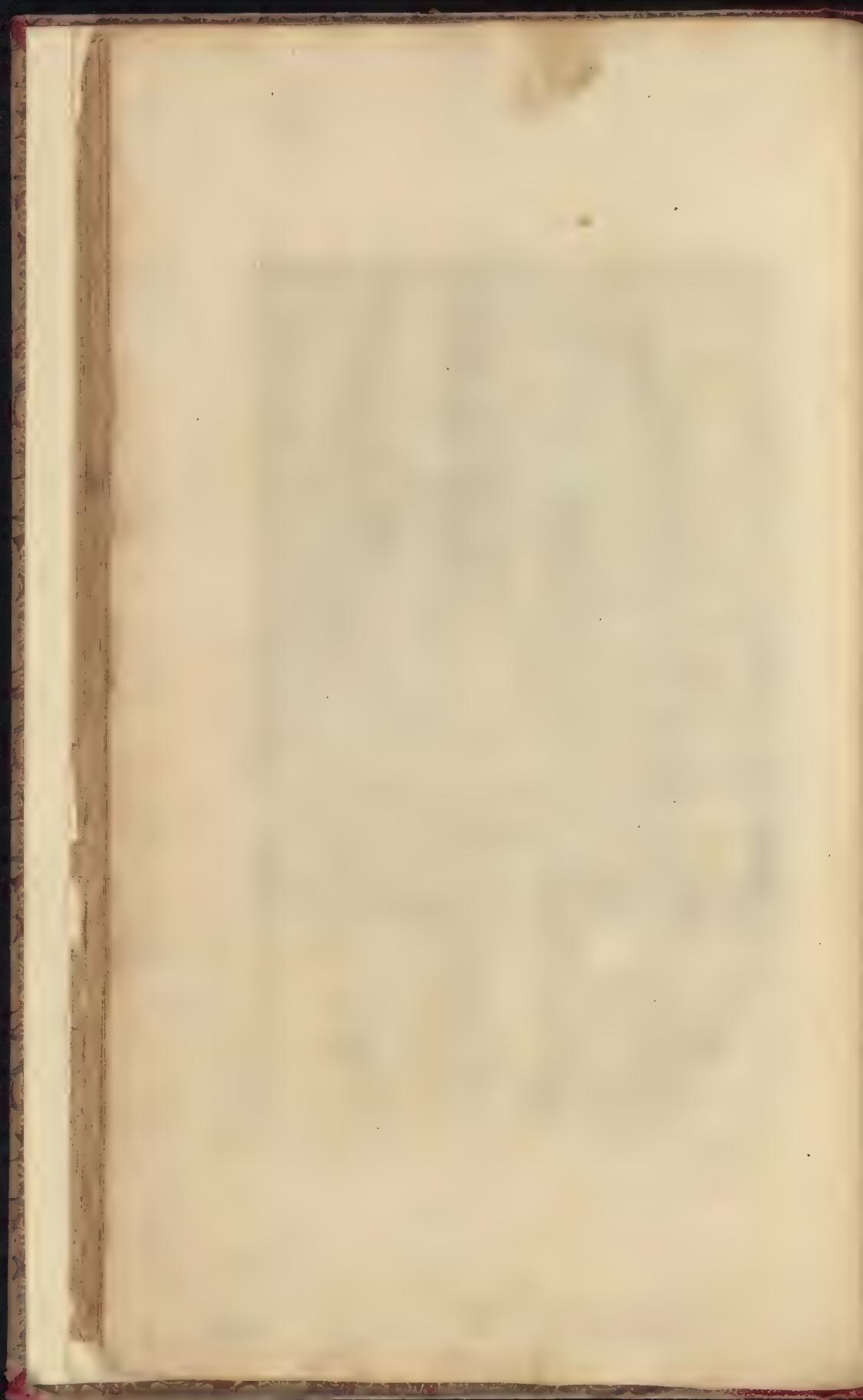
Obiit Antuerpia in patria circa an. 1540.



IOANNI HOLLANDO, PICTORI.

Propria Belgarum laus est bene pingere rura;
Ausoniorum, homines pingere, sine deos.
Nec mirum: in capite Ausonius, sed Belga cerebrum
Non temere in gnaua fertur habere manu.
Maluit ergo manus fani bene pingere rura;
Quam caput, aut homines, aut male scire deos.

Dom. Lampsonius



Obiit Antwerpiae circa an. 1560.

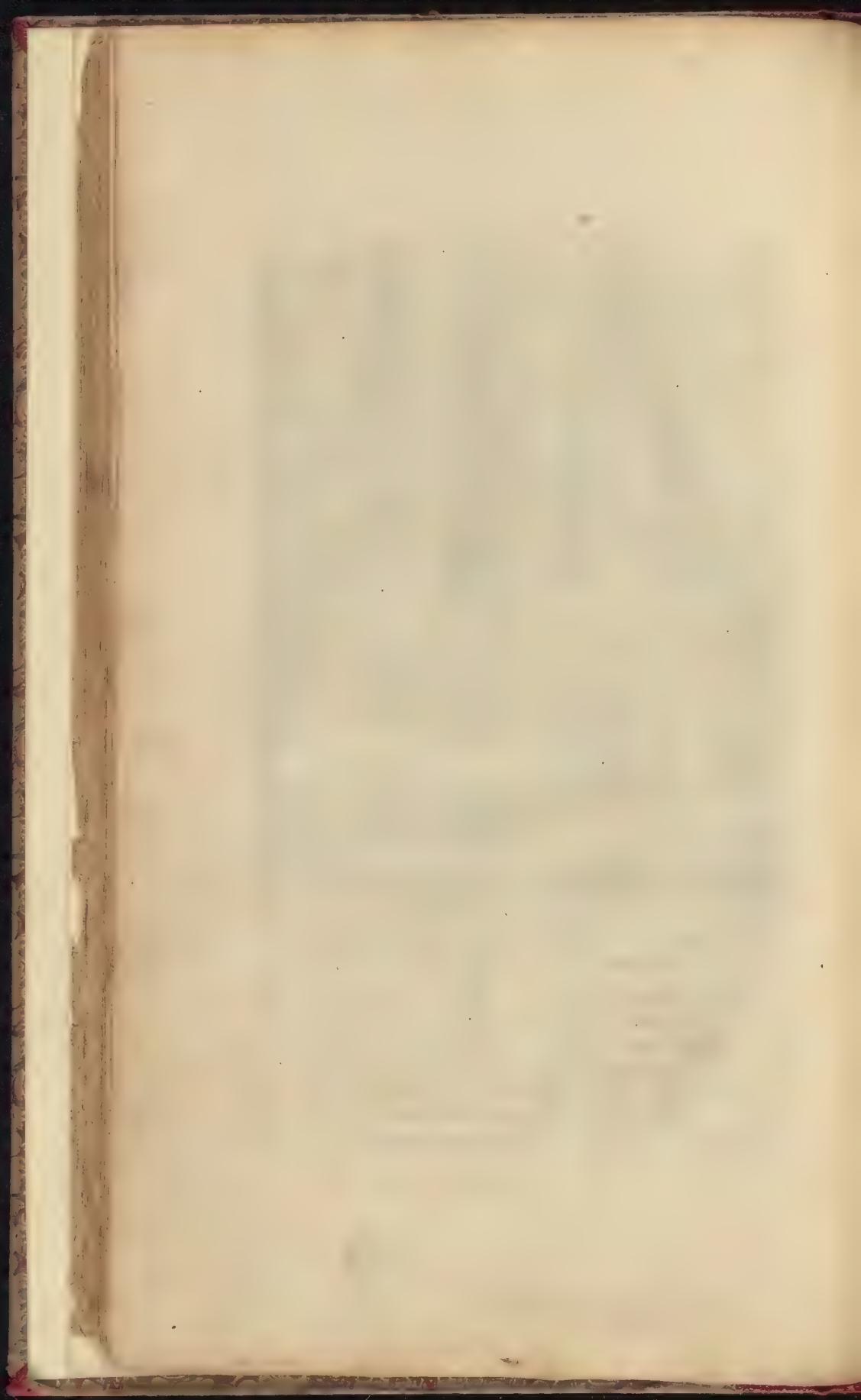


13. MATTHIAE COCO, ANTVERPIANO,
PICTORI, HIERONYMI FRATRI.

Tu quoque, Matthia, sic pingere rura sciebas,
Ut tibi vix dederint tempora nostra parem.
Ergo, quod artifices inter spectaris et ipse,
Quos immortali Belgica laude colit;
Non in te pietas tantum fraterna, sed arti
Efficit, et merito laus tribuenda tua.

Th. Galle excud.

Dom. Lampsonius.



Obiit pictor et architectus Antuerpia circa an. 1550.

16

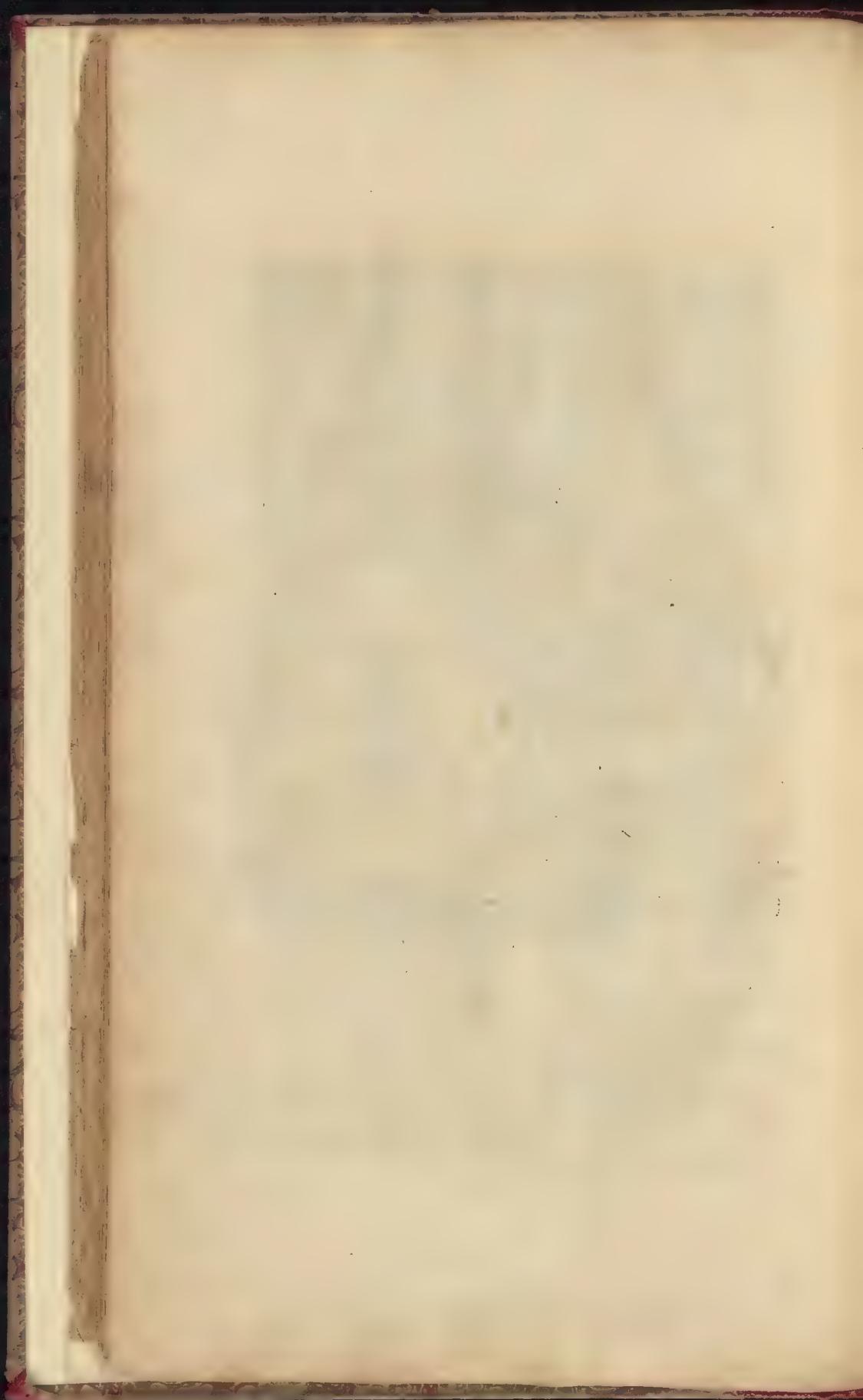


16 PETRO COECKE, ALOSTANO. PICTORI.

Pictor eras, nec eras tantum, Petre, pictor, Aloftum
Qui facis hac Orbi notius arte tuum:
Multa sed accessit multo ars tibi parta labore,
Cuius opus pulchras aedificare domos.
Serlius hanc Italos: tu, Serli deinde bilinguis
Interpres, Belgas, Francigenasque doces.

† Sebastianus Serlius scripsit Italici de Architectura.

Th. Galle excud.



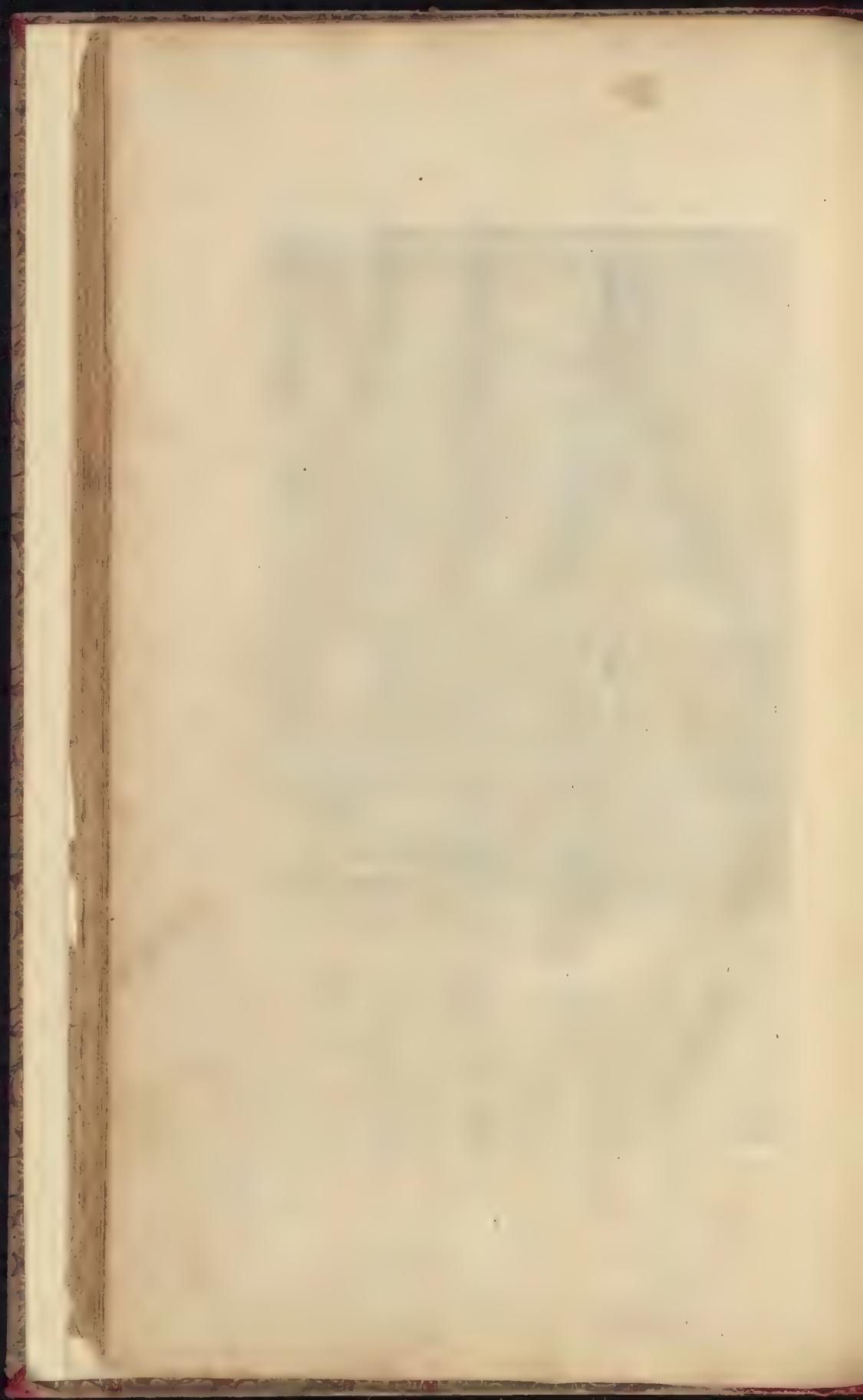


20 GUILIELMO CAIO, BREDANO,
PICTORI .

Quas hominum facies, ut eos te cernere credas,
Expressit Caÿ pingere dextra manus,
(Si tamen excipias unum, me iudice, [†]Morum,
Culpari Belgæ nullus arte timent).

[†] Antonius Morus Ultrajectinus,
Philippi II. Hisp. Regis pector.

Th. Galle excud.



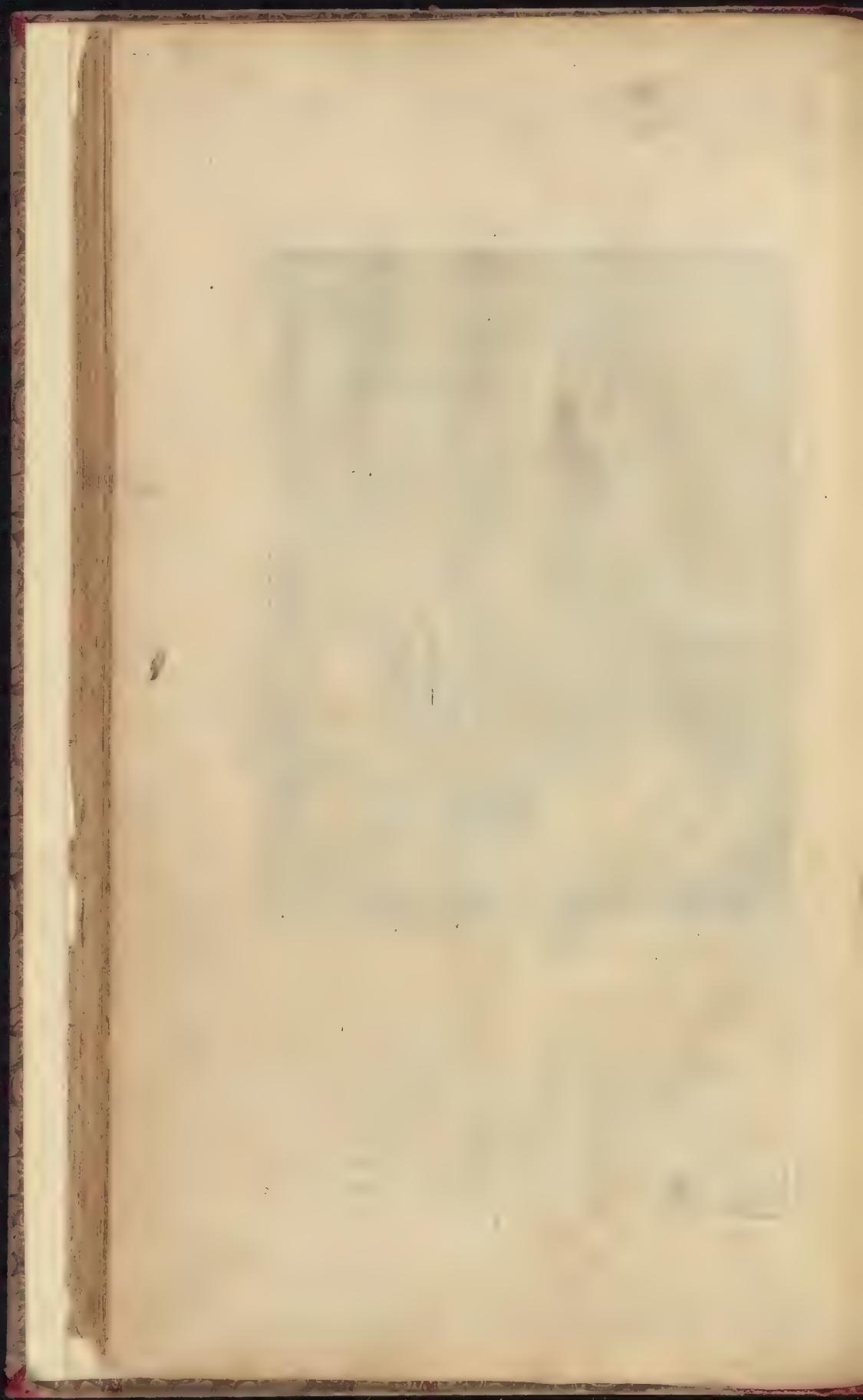


21. LUCAE GASSELIO HELMONTANO
PICTORI.

Salve omnes, Luca, ante alios carissime quondam,
Nec leuius proprio culte parente mihi.
Quippe mihi primus graphices datus auctor amandæ.
Dum pingis doctâ rurâ casasque manu.
Par arti probitasque tuæ, candorque, honorum
Et quicquid mentes ducere amore potest.
Ergo fama tuæ virtutis, et artis in æcum
Viuat, vtroque mihi nomine amate senex.

It. Galle excud.

Domi. Lampsonius amico posuit.

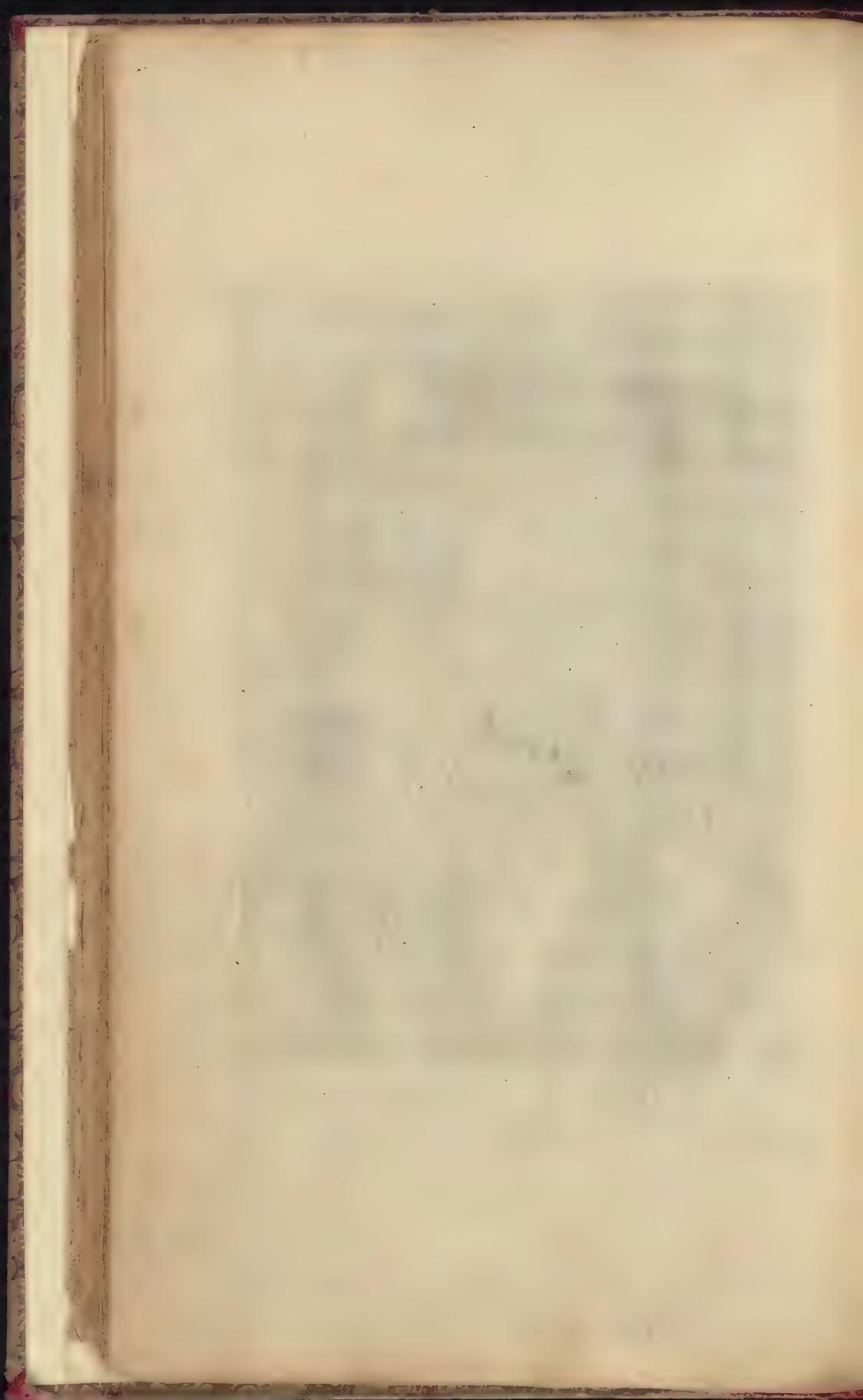




23 CORNELIUS DE BIE

Né dans la ville de Leyre lan 1627. le 2. de fevrier. Notaire. Procureur et
Greffier de l'Audience Militair dans ladite ville. Auteur de ce livre.
E. Guillainus pinxit

excaut





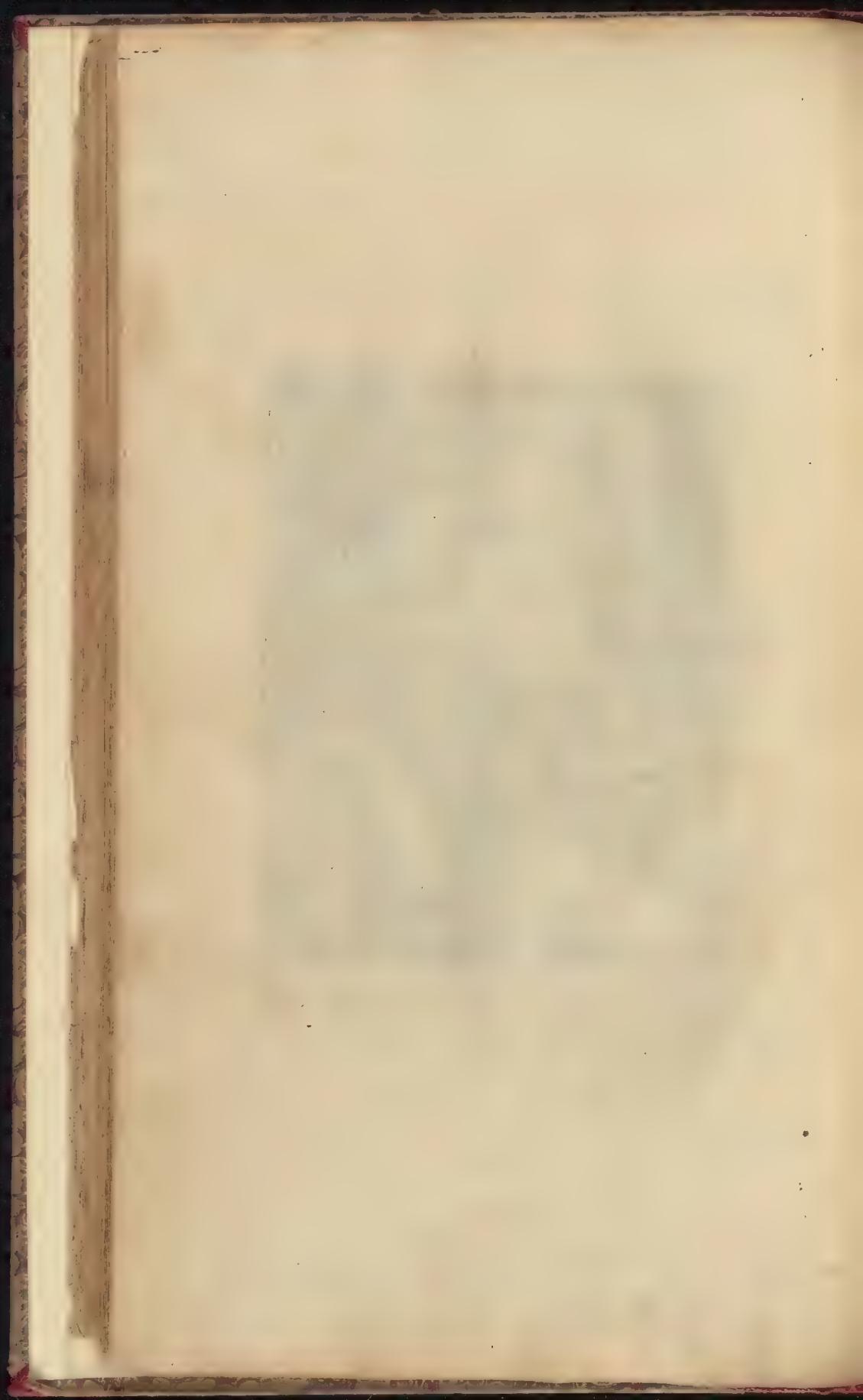
25 ADAM VAN OORT

Fut un peintre renommé, et magnifique ordinaire de ce qu'on peut voir, perdirent ses œuvres, qu'on trouve entre les mains des amateurs, il a eu son père pour maître, nommé Lambert van Oort, il est né en Anvers l'an 1527 et il mourut l'an 1591.

Lucas Vorlaer pincit.

Hend. Jagger sculp.

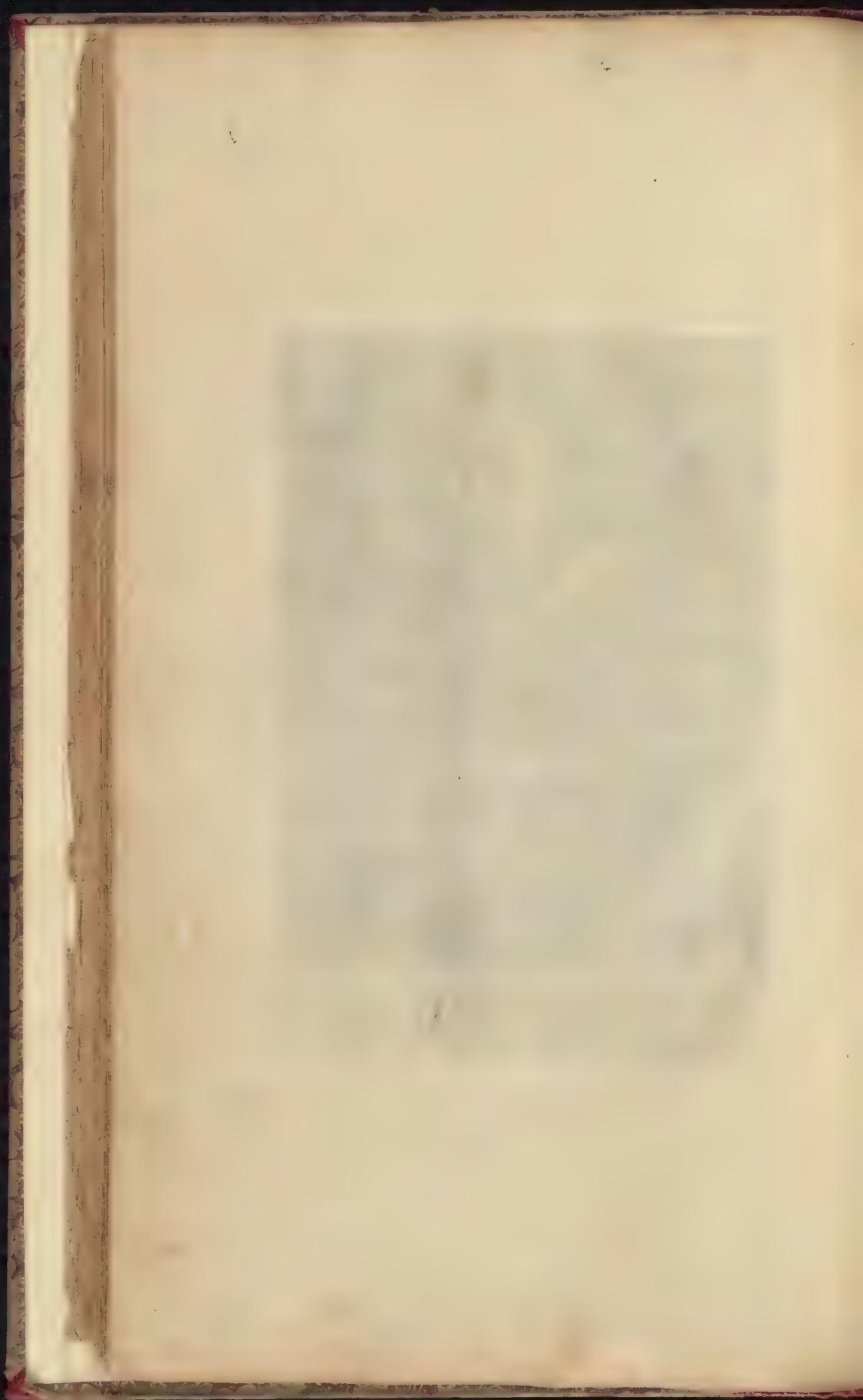
Io. Dreyfus exc.





30 PETRUS PAULUS RUBENS

Tres renommee, mais encor plus noble per les rares dons de les quelles il etoit pourveu, car cest lui pour qui toutes les arts liberaux, ont emploies toutes leur force, pour amuser dans l'opere plus haut de leur pouvoir, certe la paixue ayant fait un compact avec la fames pour primumper les louanges pour tout l'univers, n'a point manquue en son intention, mais l'Eleguerce accompagnee de la Dignitez et Richesse, la tellement adornee, que le Roi d'Espagne, le Roi de France, et le Roi d'Angleterre, en temenage de ses merites, lui ont fait l'honneur de leur ordres de Chevalerie. Ainses est la villedre celle heureux est natisse, le 28 de Juin 1577, asy du deplorable tour de son trespass, l'an 1640 le 7 de Mai, 1640.

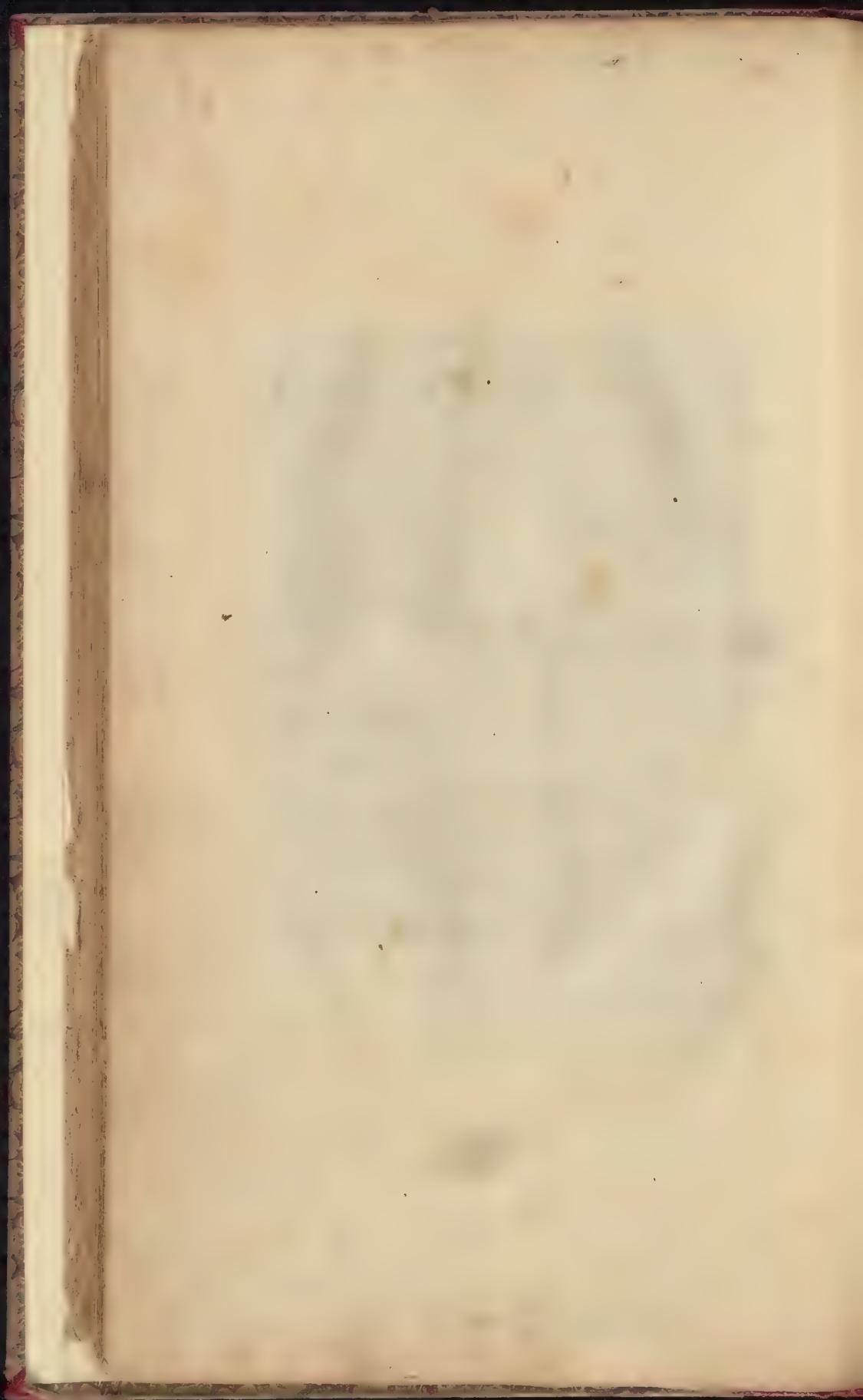


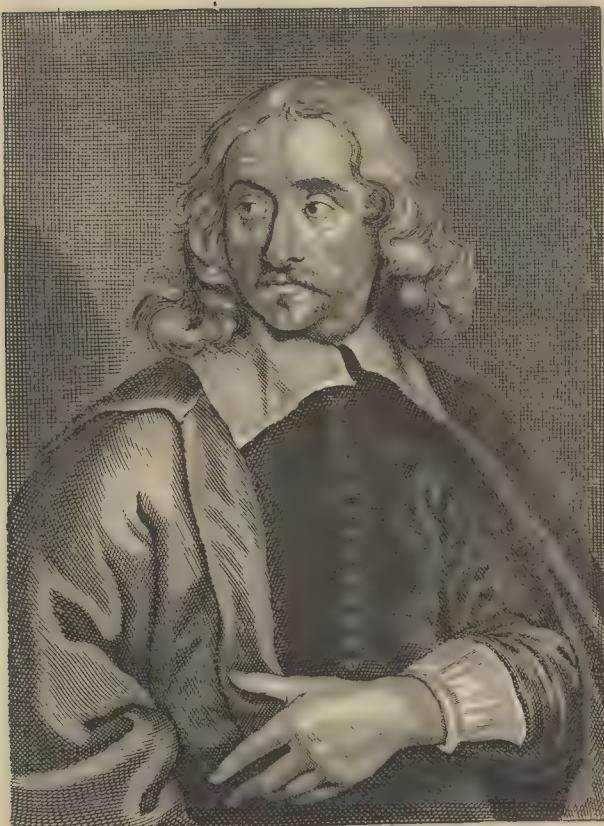


33 ANTHOINE VAN DYCK CHEVALLIER DU ROY D'ANGLETERRE

Est né à Anvers l'an 1599, le 22. du mois de mars, à este le vng Phare de nostre siècle.
on voit par tout de ses merveilles soit en peintures ou en tableaux, dont ilz m'ont
Son esprit divin, c'est dommage que la mort nous a ravi d'un tel miracle de la nature
en un si bas age, il mourut à Londres l'an 1641.

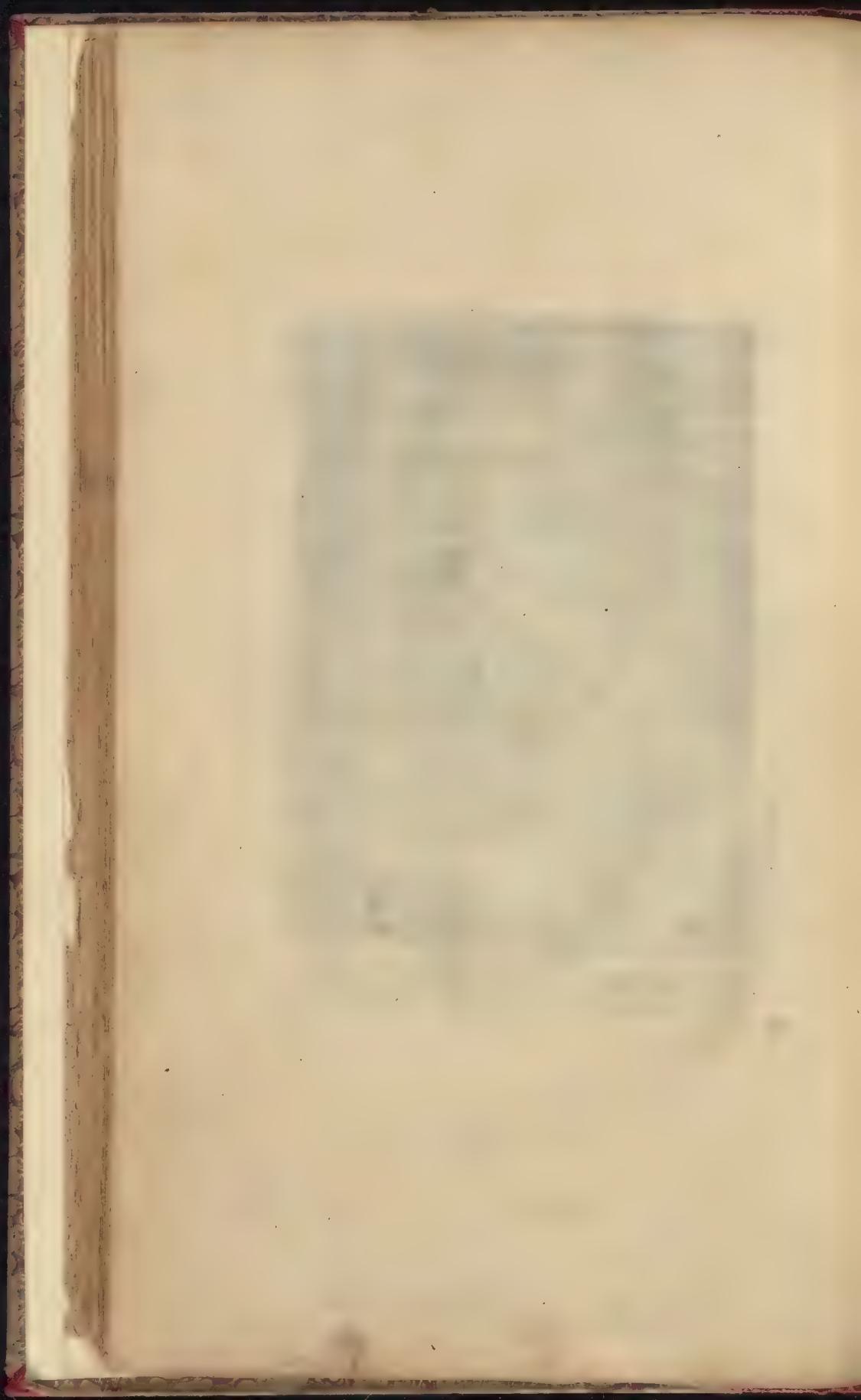
Ant. van Dyck peintre. Paul. Pontius sculpteur. Jo. Menssens excudit.





35 ADRIAN VAN UTRECHT

35 ADRIAN VAN Utrecht
Ne en Anvers, lan 1699 le 21^e de Janvier, il est un peintre fort renommé portant son
exercice en fruits, animaux morts, et rifs admirablement principalement
peuplades, coquilles d'Inde, et autres objets, en vaste de ses œuvres, avec l'Empereur, le Roy de
Espagne, et plusieurs autres grands princes, et au puy d'Holland, il a été en France, Paris,
Lille, et en Allemagne, et il se tint en la Ville d'Anvers.



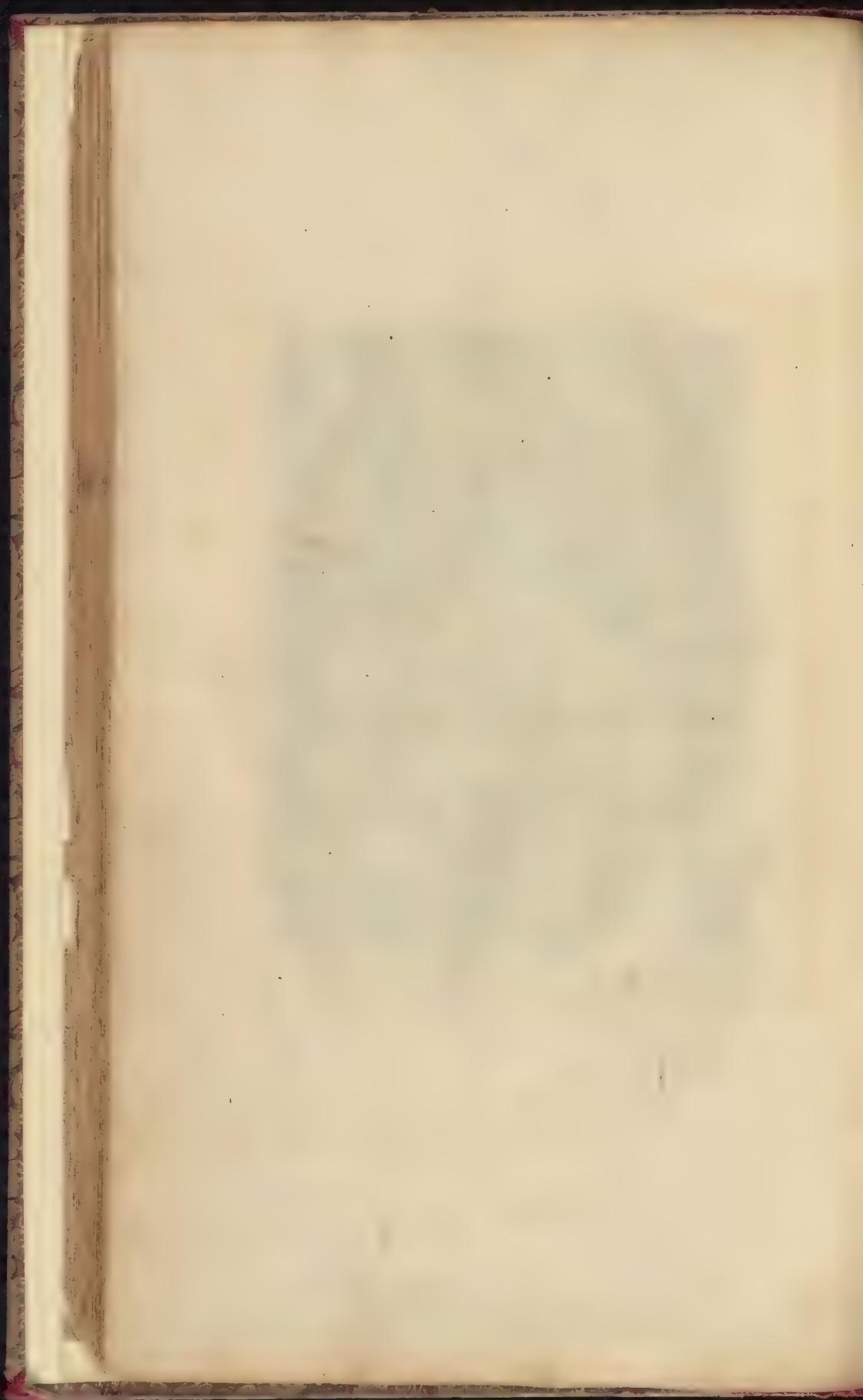


37 JEAN GUILLAUME BAUUR

Natif de Strasbourg, il s'est merveillé en la miniature et a demeuré à Rome chez le duc de Brancifranco. En 1627 il est arrivé à Venise, et de là il est venu vers l'Empereur d'Allemagne Ferdinand, à Vienne, dont son peintre mourut l'an 1640.

est. Guillotin. Burin gravé.

1. Moys. en 1640 et exécuté.



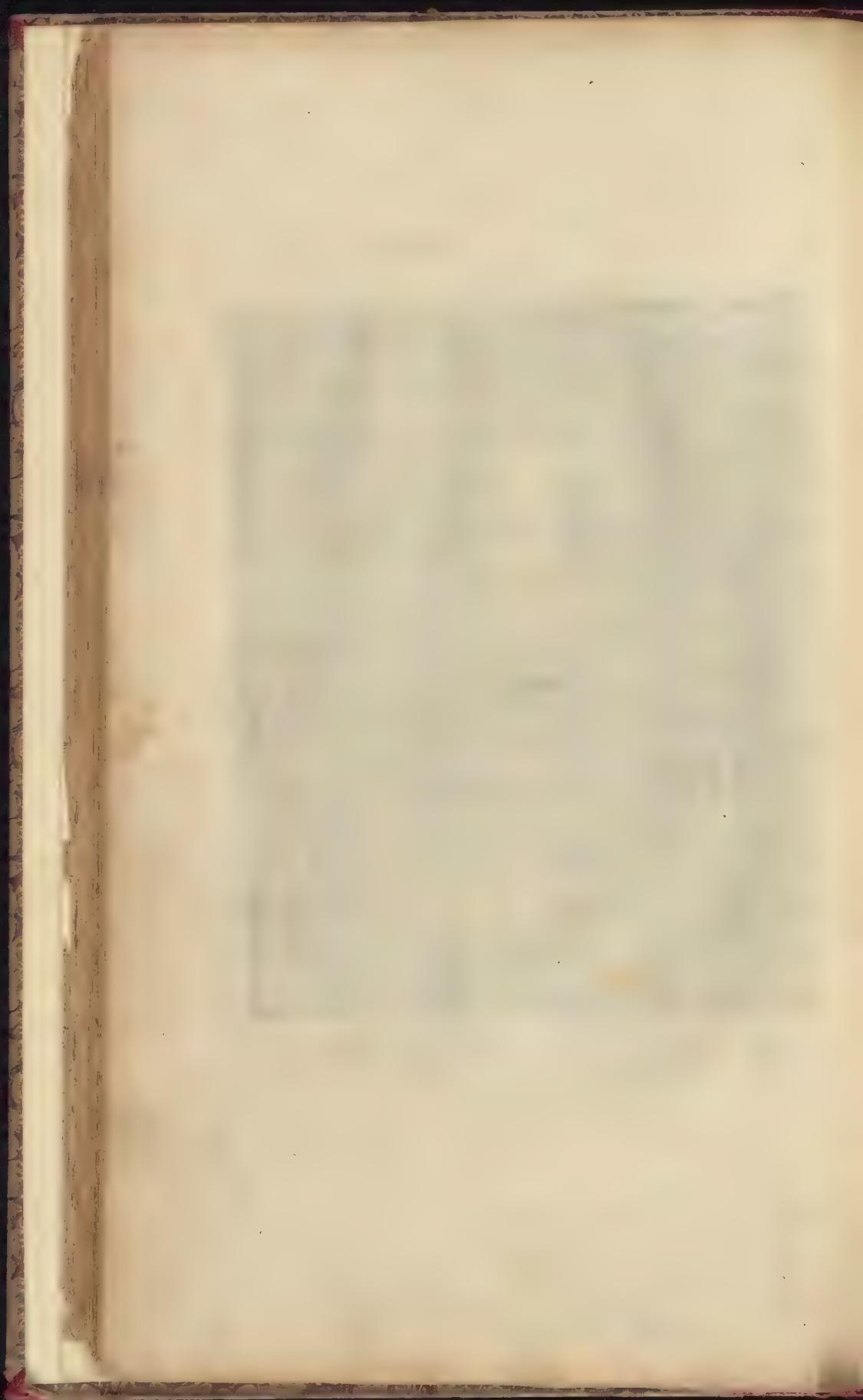


45 DAVID TENIERS SENIOR.

Nasquit a Anvers l'an 1582. ou ayant appris l'art de peinture soubs P.P. Rubens, et Adam Elsh etc. devint Maistre tres excellent et renommé en toutes sortes de grandes, et petites figures, et
paysages. et mourut l'an 1649.

P V S. pinxit

P V. Lervishotten sc.



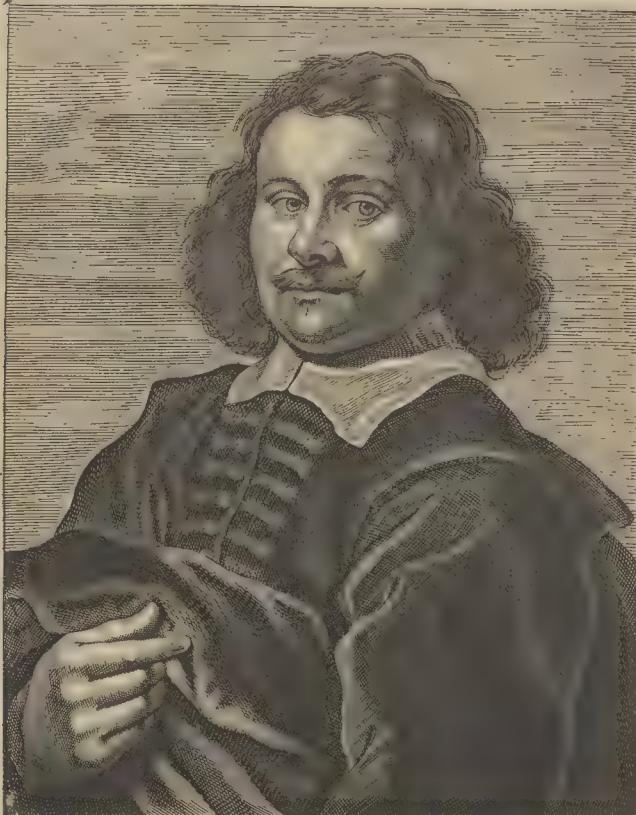


78 PIERRE FRANCHOYS.

Il estoit fort bon peintre natif de Malines, et mourut le 11. d'Aoust l'an 1657

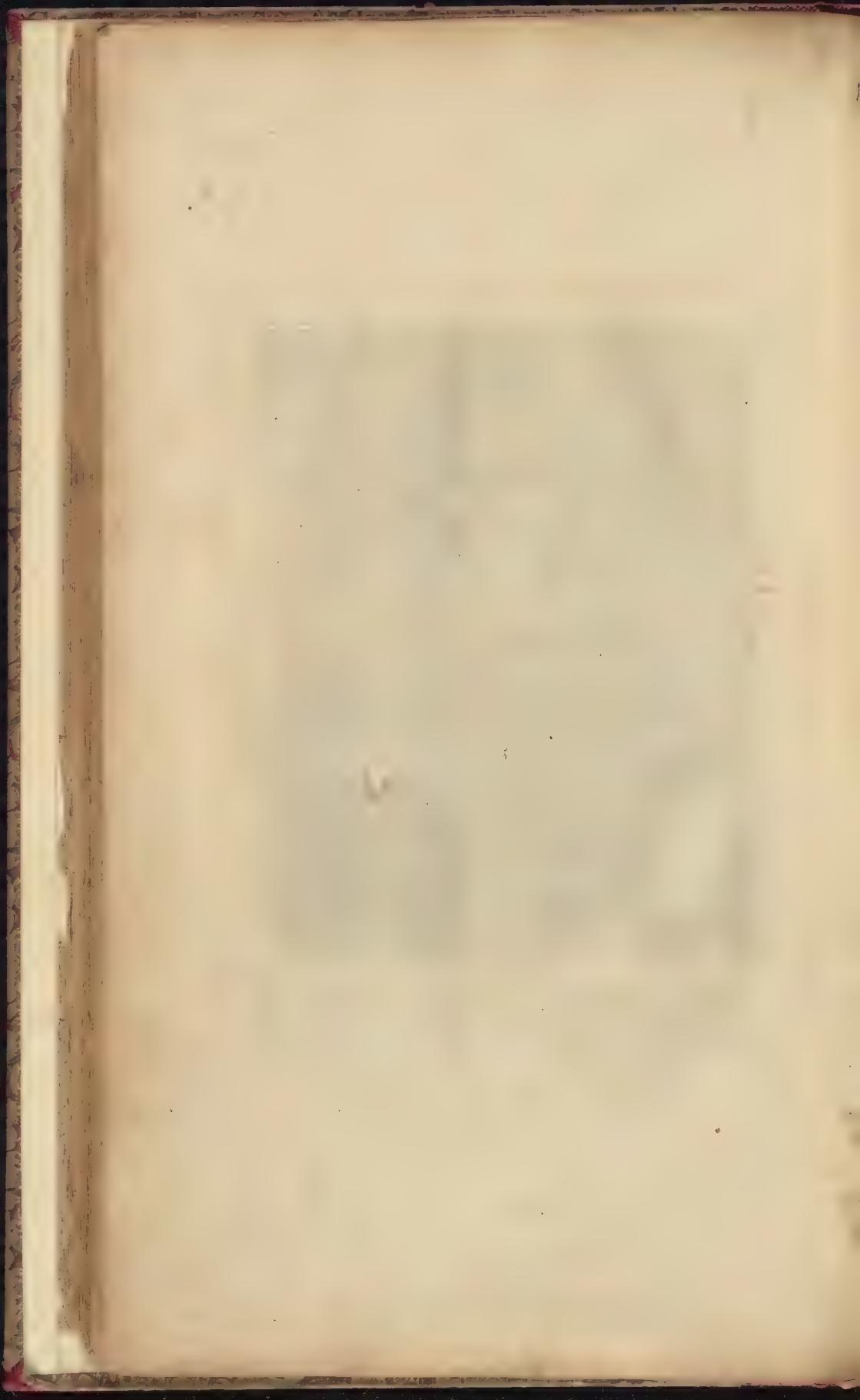
Lucas Franchoys pinxit

C. Waumans sculp



49 JEAN BOTH

Bon peintre en paisages bien ordonnes, a la veue bien douces,
les devants fortset bien couleres garnies des figures, et ani-
maux bien entendus, se tient maintenant a Vtrechi ville de sa naissance.
Abt. Willers pincit. C. Waumans sculpsit. S. Meyssens excudit.





56 PETRVS

NYAYERS

Nasquit en Anvers l'an 1593, très bon Peintre à la huile. Ses toiles en grande et petite forme, ont été
moyennement bien renommé : il fut l'ami de l'archiduc Charles et l'ami de l'omestier de son
frère le Prince Cardinal-Infante d'Espagne et des plus autres Princes &c. &c. vint à Bruxelles
D. de Haen peintre



57 LACOBVS VAN ES

Peintre Excellent en fruits, poisons, oiseaux et fleurs les
quelles il fait extrêmement bien au naturel il demeure à Bruxelles
à l'Isolant au

Janne L'oeuvre puriss et exquiss

W't Hollar scit

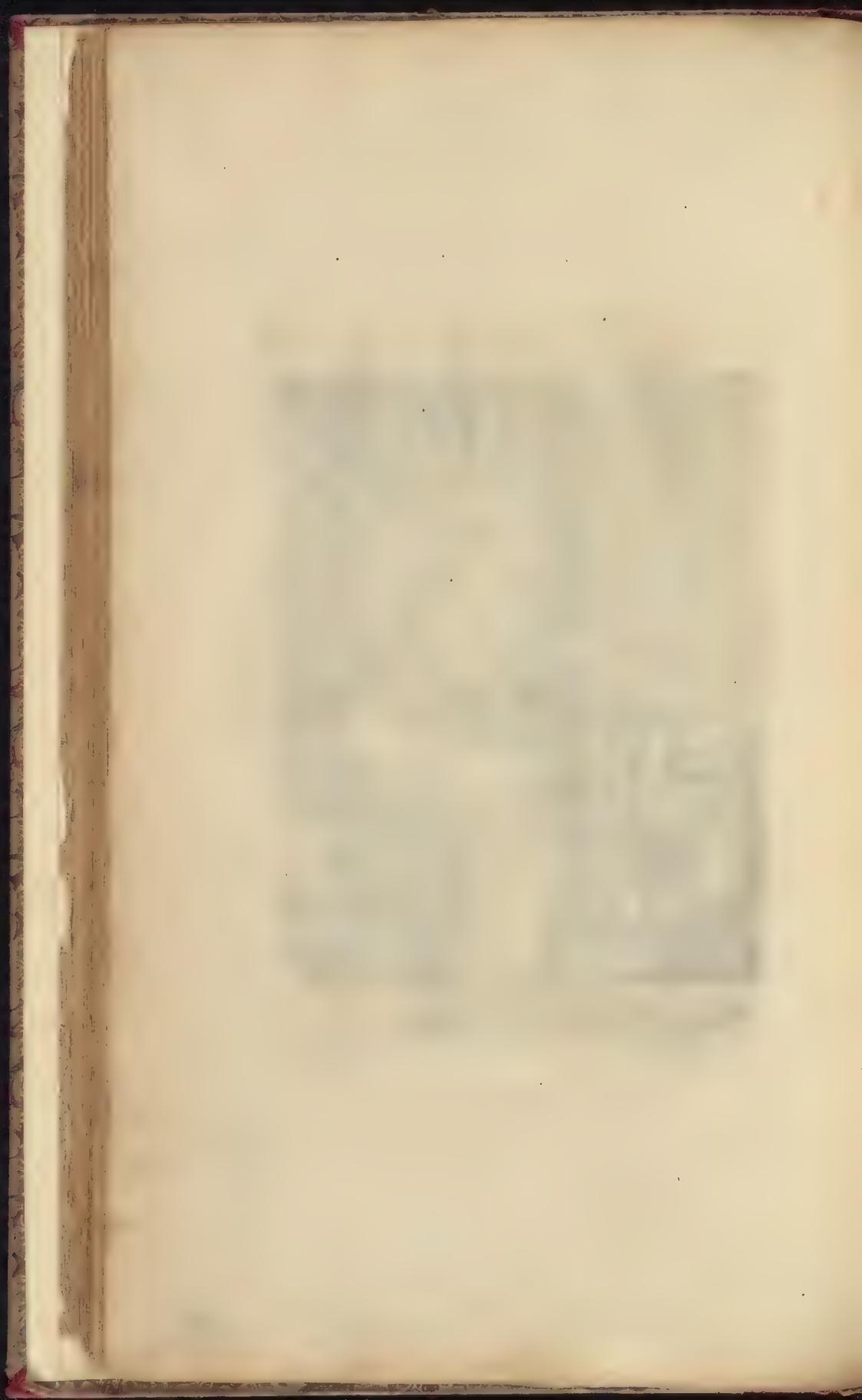


71 PIERRE DANCKERSE DE RY.

Natif a Amsterdam l'an 1605. Peintre en pourtraict de Sa Maj. "Vladislaus IV. du nom Roy de Pologne, et Swede, etc.

Petr Danckerse de Ry peintre.

Ioan Meyssens excud.





75 PIERRE VAN LINT.

Travaille en grand et en petit aux pourtraiures, en Histories tant spirituelles que profanes. Il a servu de Peintre au Cardinal Geuzius, Doyen, et Evesque d'Utre, par l'espace de sept ans, comme aussi a d'autres grands Seigneurs. Il peince a l'huile et a la detrempe, selon qu'il a fait en la chapelle de Sainte Croix en l'Eglise de la Madona del Popolo a Rome. Il a aussi fait trois tableaux d'autel a Utre. Il sort a present de ses pieces le Roi de Danemare. Il naquit l'an 1629. Commencea son art l'an 1639, en Anvers, leu de sa naissance, ou il residit a present.

Il a fait une

T. 1. Iodoforiste

Janne Huygen.



83 PETRVS MEE RTE
Pictor Brucellenis

Staatsbibliothek Berlin



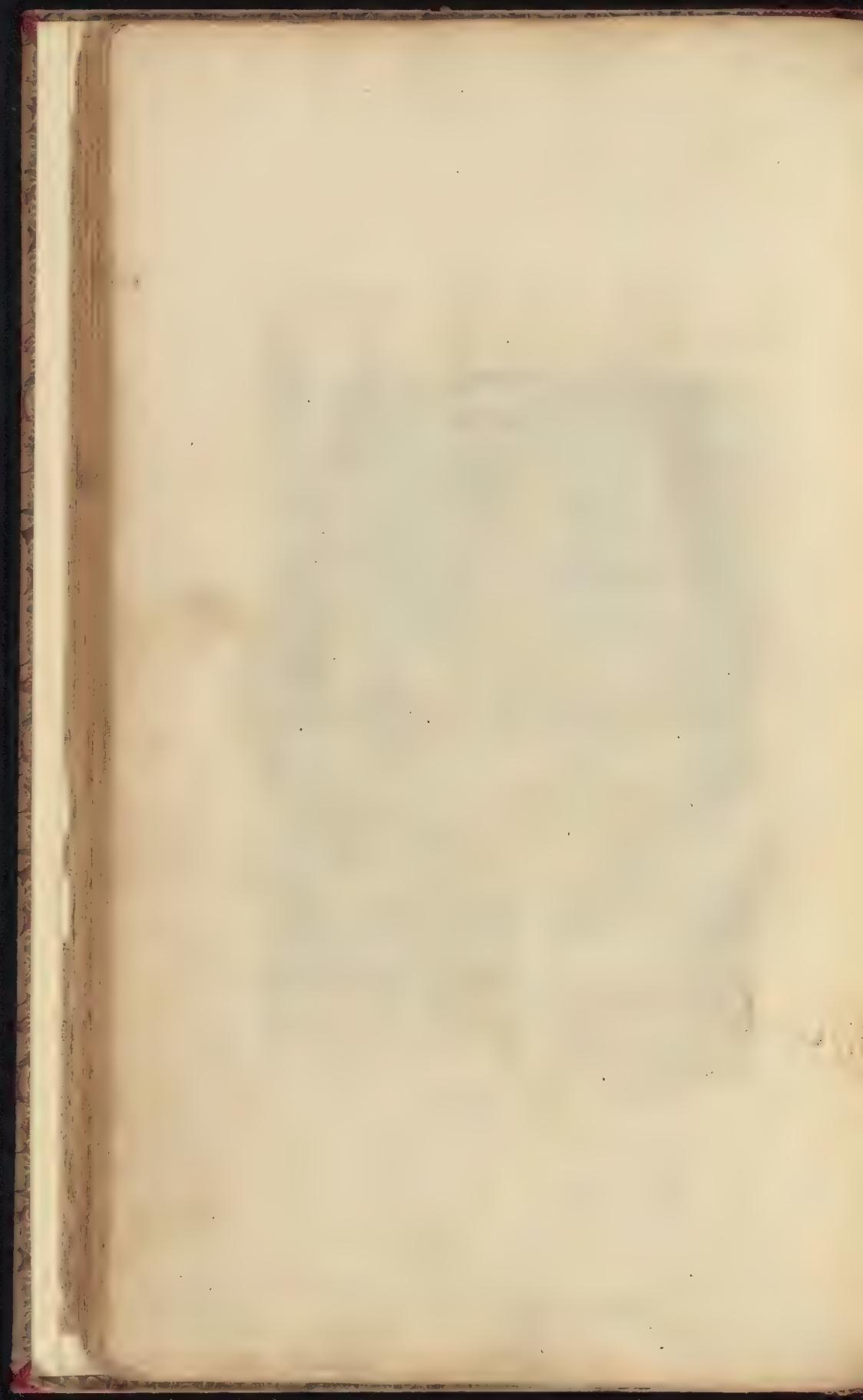
87 CAROLVS VAN SAVOYEN,
Paintre extraordinaire en petites figures principalement
en nues grandement estimé Nasquit dans la Ville
d'Anvers demeurant en Hollande.

C. van Savoyen fecit aqua foro



92 JEAN BAPTISTE VAN DEYNM.

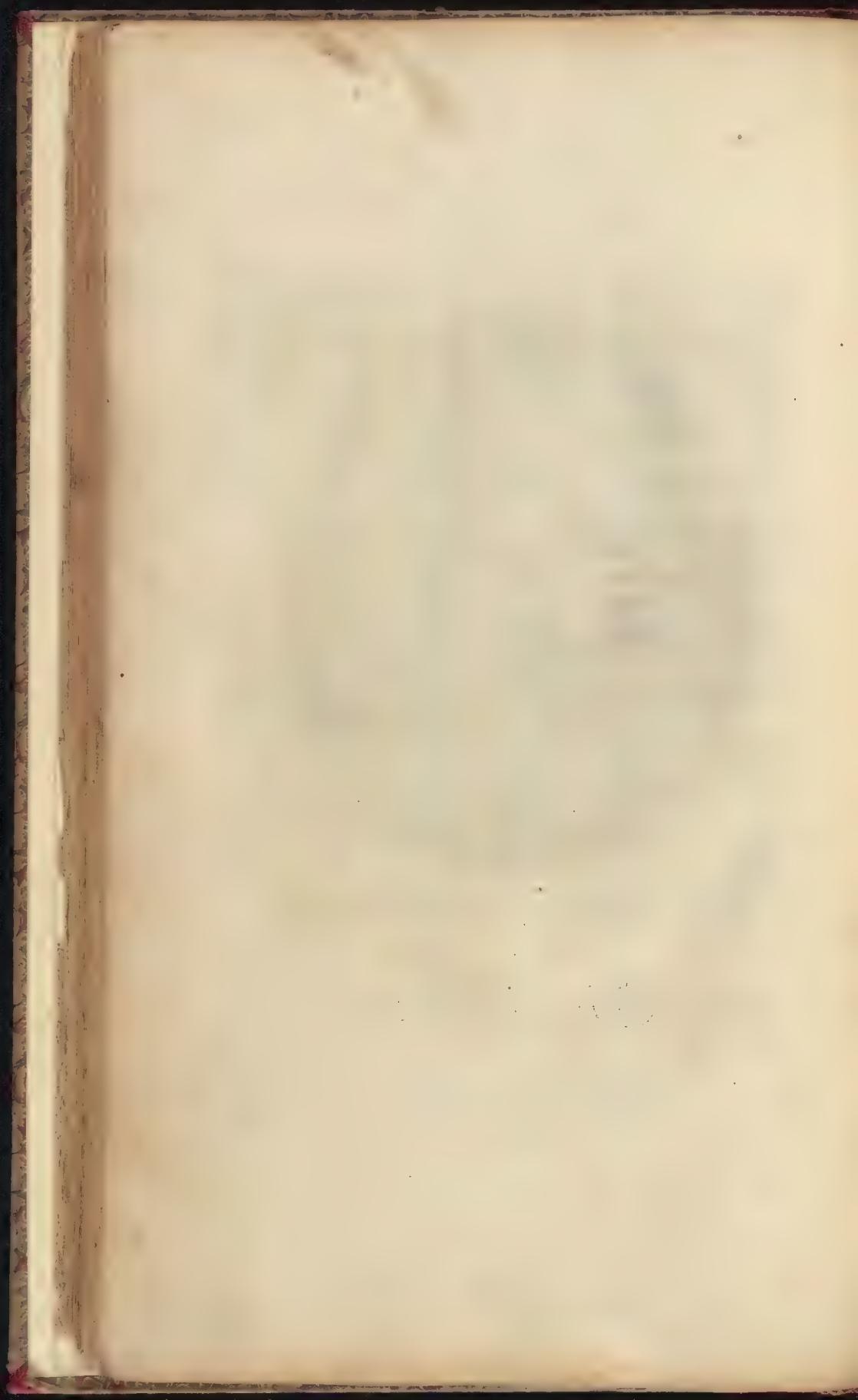
EST né d'Anvers, en l'an 1620, fait extrêmement bien des petits portraits, paysages et autres figures en miniature, et Capitain d'une Compagnie des bourgeois dans la ville d'Anvers, en l'an 1651.
P. B. van Dennum pinxit. C. van Waemans scul.

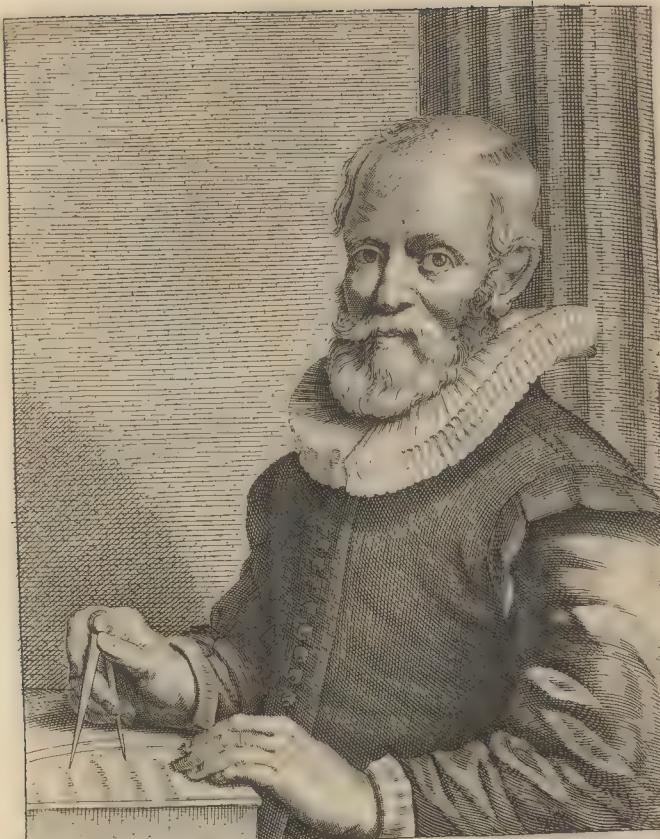




P. Boullata Junior fecit

95 *Simon Vouet.*





99 CORNEILLE DANCKERTS DE RY

Fut né à Amsterdam l'an 1561, mourut à 64 ans, age de 73 ans, a elle environ 40 ans maistre maçon et Architecte de la ville tant renommée d'Amsterdam, la place du feu son Père du même nom qui avoit en son pouvoir faire la Ville dans ceste mefme charge, et a fait une grande nombre de grande et famale bastiments, parmi lesquels l'agrandissement de la Ville, lequel a son temps a fait la nouvelle porte de Haerlem, les trois portes d'Amsterdam, le Bourg de marchants, et innommerables ouvrages appartenans à l'ornement de ceste Ville, il trouva par grande experiance l'invention de bâtir des ponts de pierre, sans rebarander le cours de l'eau, sur des grande riviere, comme il en fit la preuve l'an 1612, par dessus la Riviere d'Amstel, large de 205 pieds, ayant 7 arceq.
Per Danckerts de Rij a.d. 1612.

Est. de l'Acad. de l'Amst.

16 Mevr. 1612.



100 CORNELIE CORT

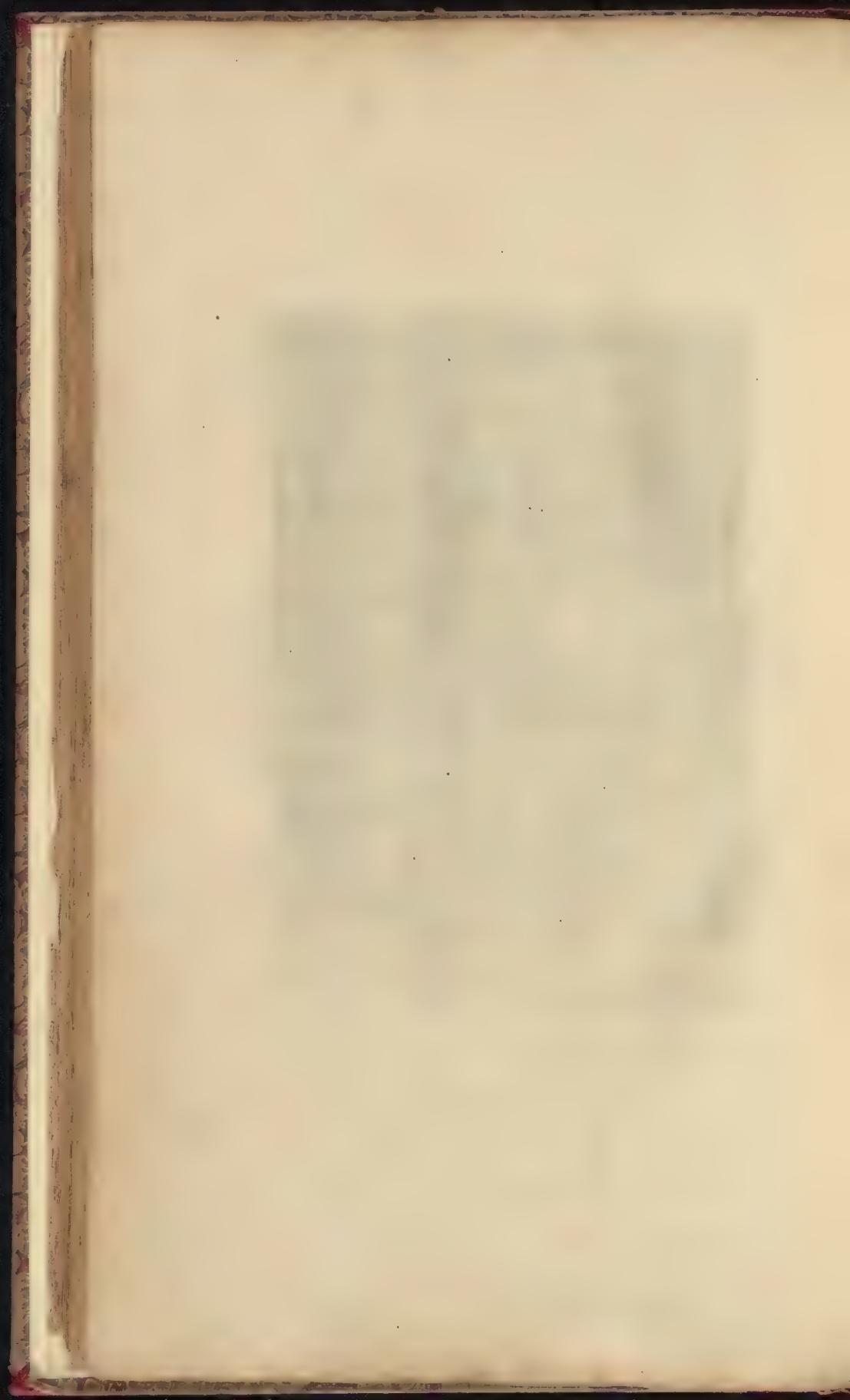
Engraveur admirable natif de Horne en Hollande en l'an 1536. il a demeuré long
temps en Italie faisant beaucoup de ses œuvres pour Raphaël d'Urbino Titian et plusieurs
autres. Il mourut à Rome en l'an 1572.
Janus van der Heyden subfigit.

I Meiffens excudit.



101 THEODOR CORENHERT

A. eté un tresexcellent graveur: il a mis en lumiere plusieurs œuvres de Martin Hemskerq, et plusieurs autres. il etoit fort bon peintre, natif d'Amstelredam l'an 1522: et mourut à Dergoude, en l'an 1590.
Fr vnde sien sculpte. Hen. Goltius delin. r. Mortier excudit.

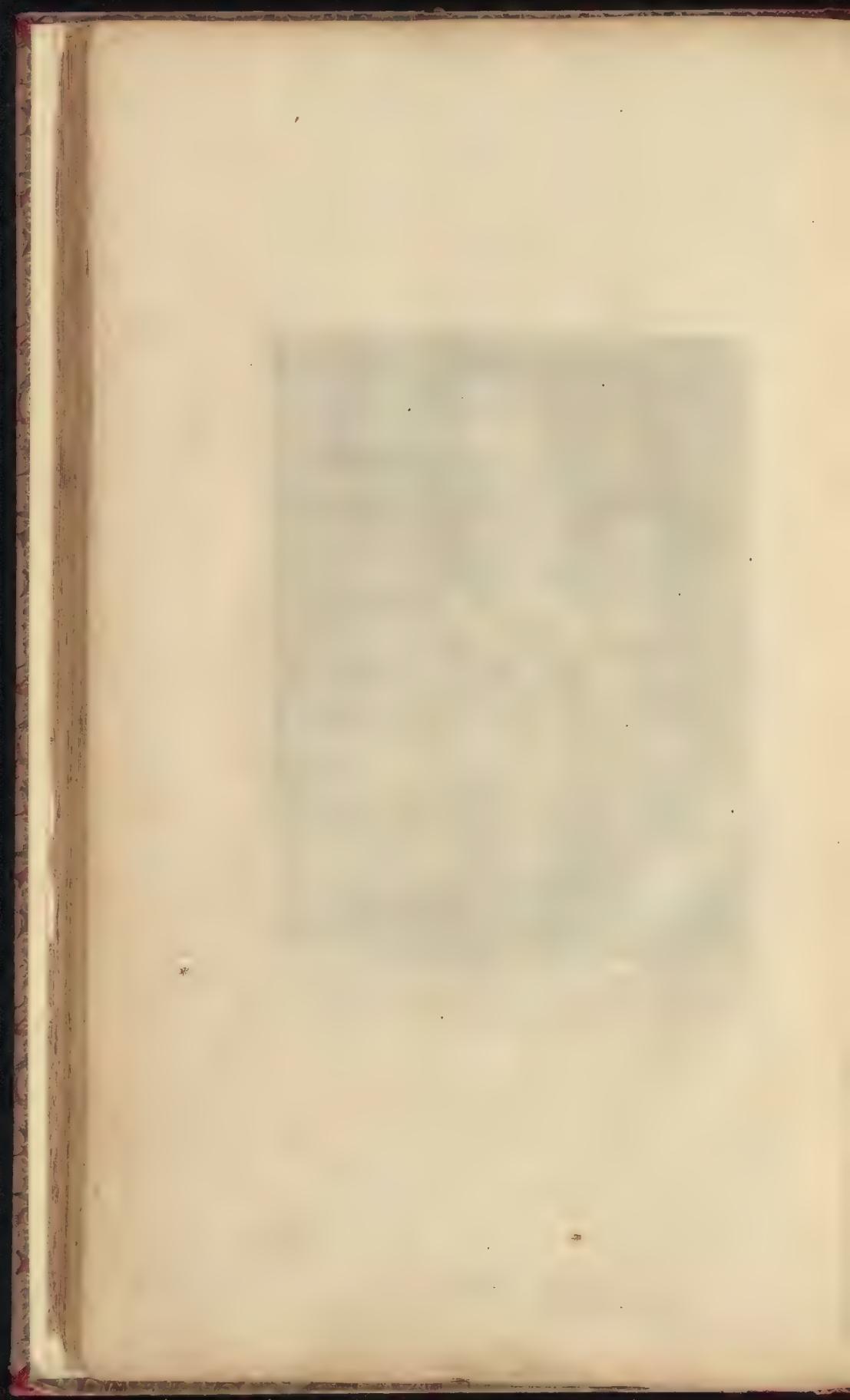




102 HENRI DE KEYSER

Architecte de la ville d'Amstelredam, il étoit un de meilleurs sculpteurs d'Hollande, qu'on peut voir par le tombeau du prince d'Orange, qu'il a fait à Delft, et le maison de la ville. Le iour de sa naissance fut en l'an 1565. le 15 de may, dans la ville d'Utrecht; et il mourut à Amstelredam l'an 1621. le 15 de may.

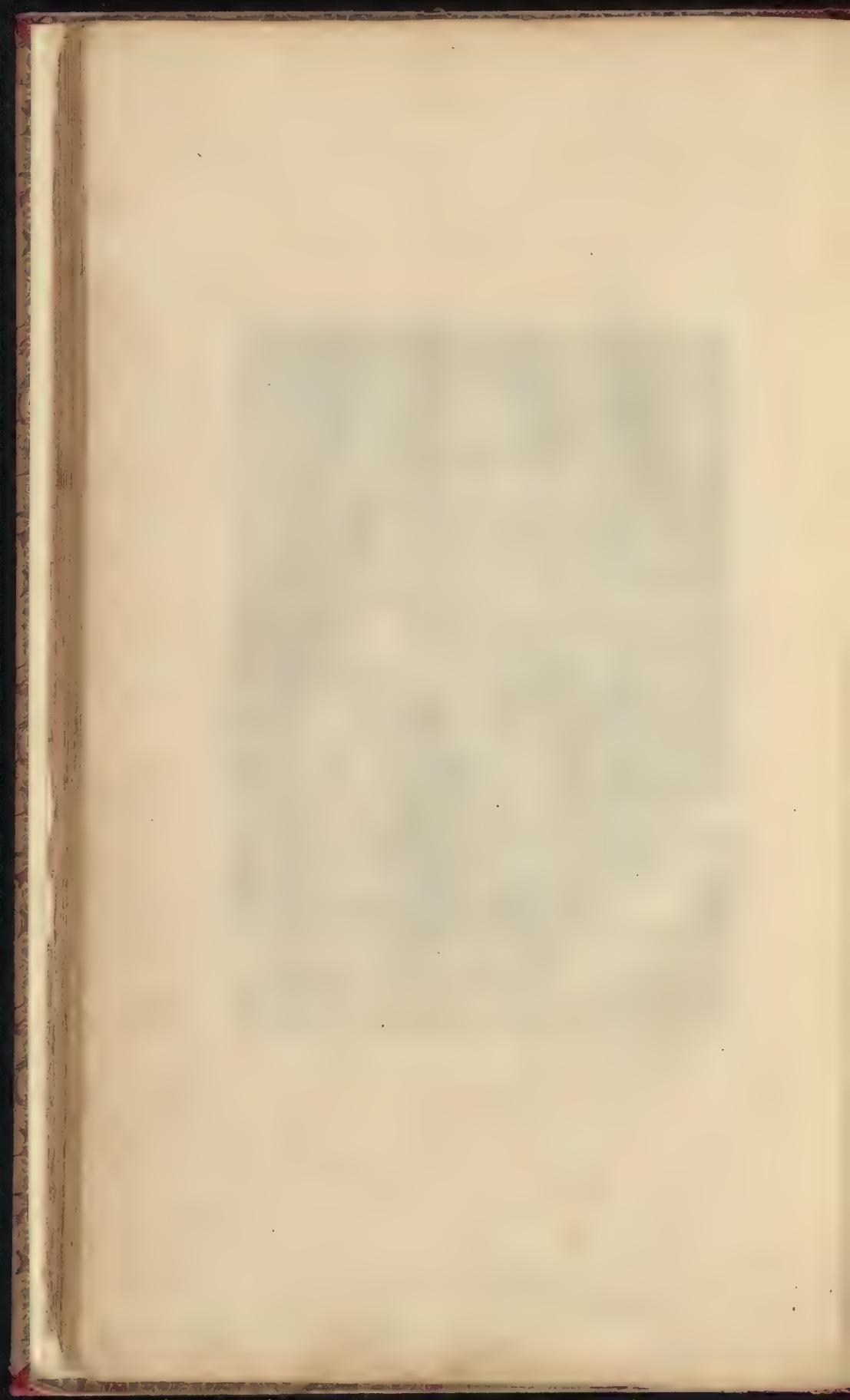
1. Meyssene fecit ex eundem.

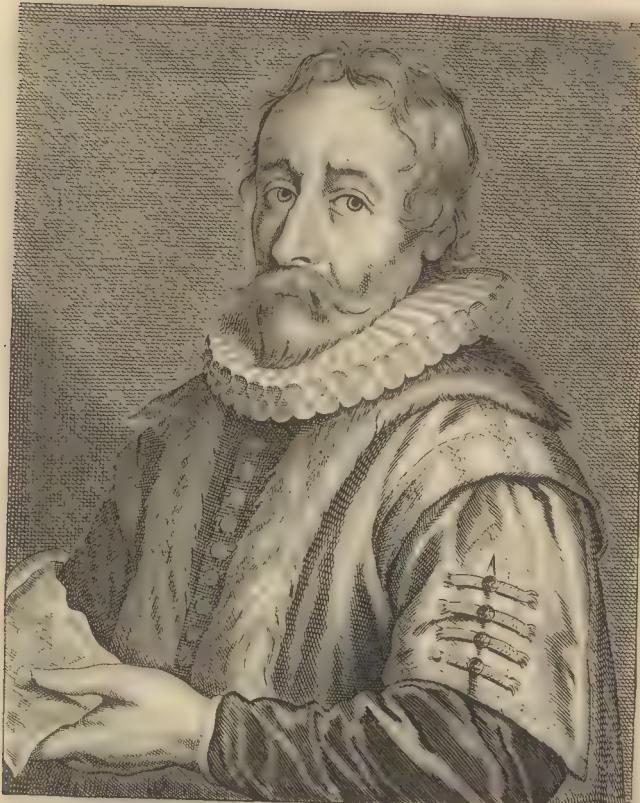




103 JEAN SADELER

Tres excellent engraveur, natif de Brusselles en Brabant l'an 1550. il a esté premièrement dans quinze ans en fer, mais ayant l'esprit plus élevé, il s'est adonné à la gravure, où l'art lui a tribué la plus grande douceur et subtilité du burin: laquelle il a acquise par soy meisme par sa grande diligence, tesmoigne les pieces qu'il a fait pour Martin de Vos, et plusieurs autres. l'an 1588. il est alle demeurer à Francfort, et de la a München en Baviere, où le Duc lui a fait present d'une cheste d'or avec une medaille, et en l'an 1595. il est alle prendre sa demeure à Veneise où il mourut de la chande siebre l'an 1600. Le Meufflance.

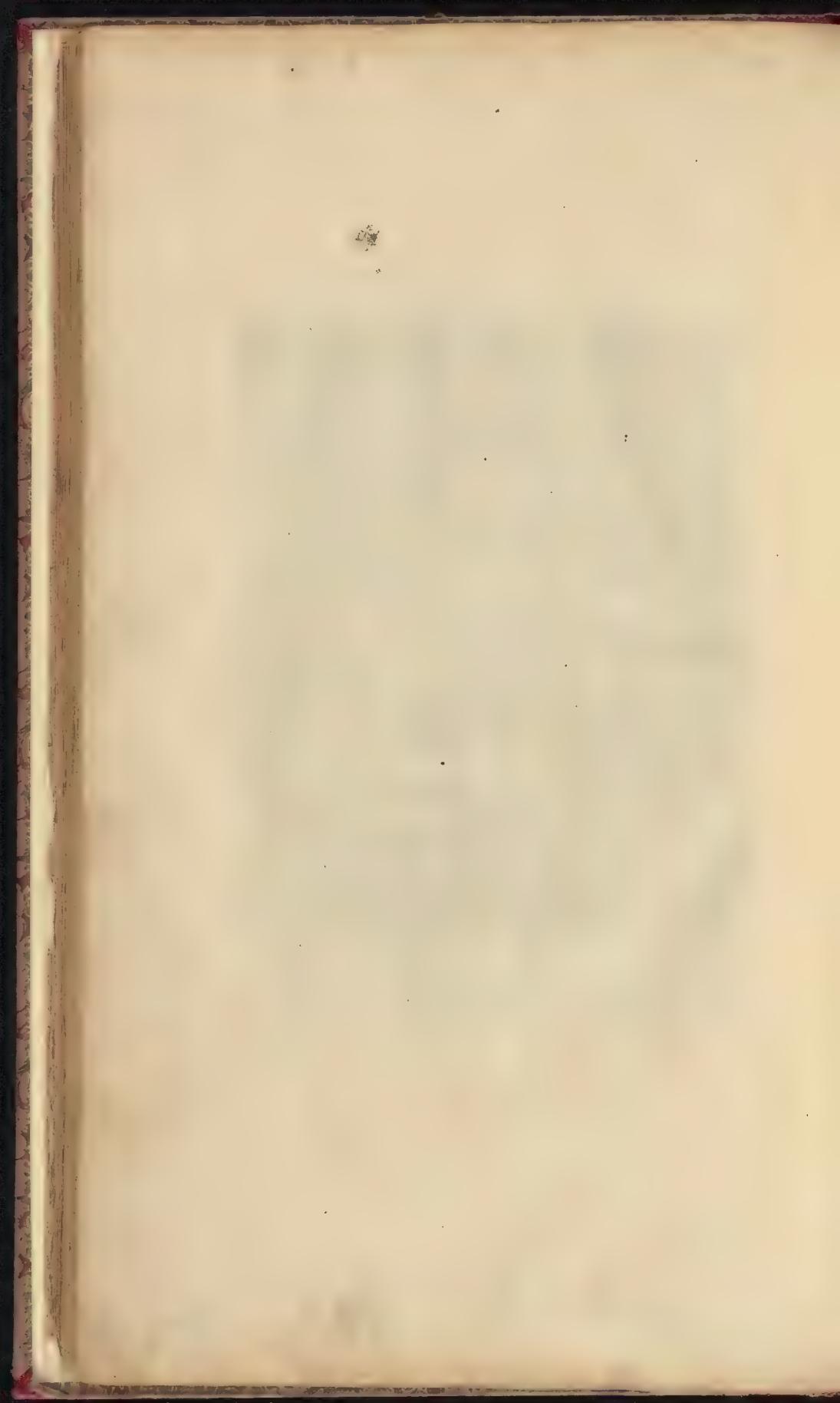




104 RAPHAEL SADELER

Excellent engraver natif de Brusselles en Brabant, lan 1555. il a este' premierement
dans l'quineur en feriel apres il s'est addonne' aussi a la gravure suivant l'exemple de son
frer leaen, la quelle il a si bien profité quil est parvenu a la plus haute degré de la
delicatesse, come on peut voir en ses œuvres, principalement les famels de Baviere,
et quelques livres de l'oreme qu'il a fait avec son frer leaen, avec qui il s'est
meur a Munichen en Baviere, et de la a Venise oy il mourut. il a été pour quelques tems peintre
deene Waouver, seulo.

Pe. Mey en. Recul.





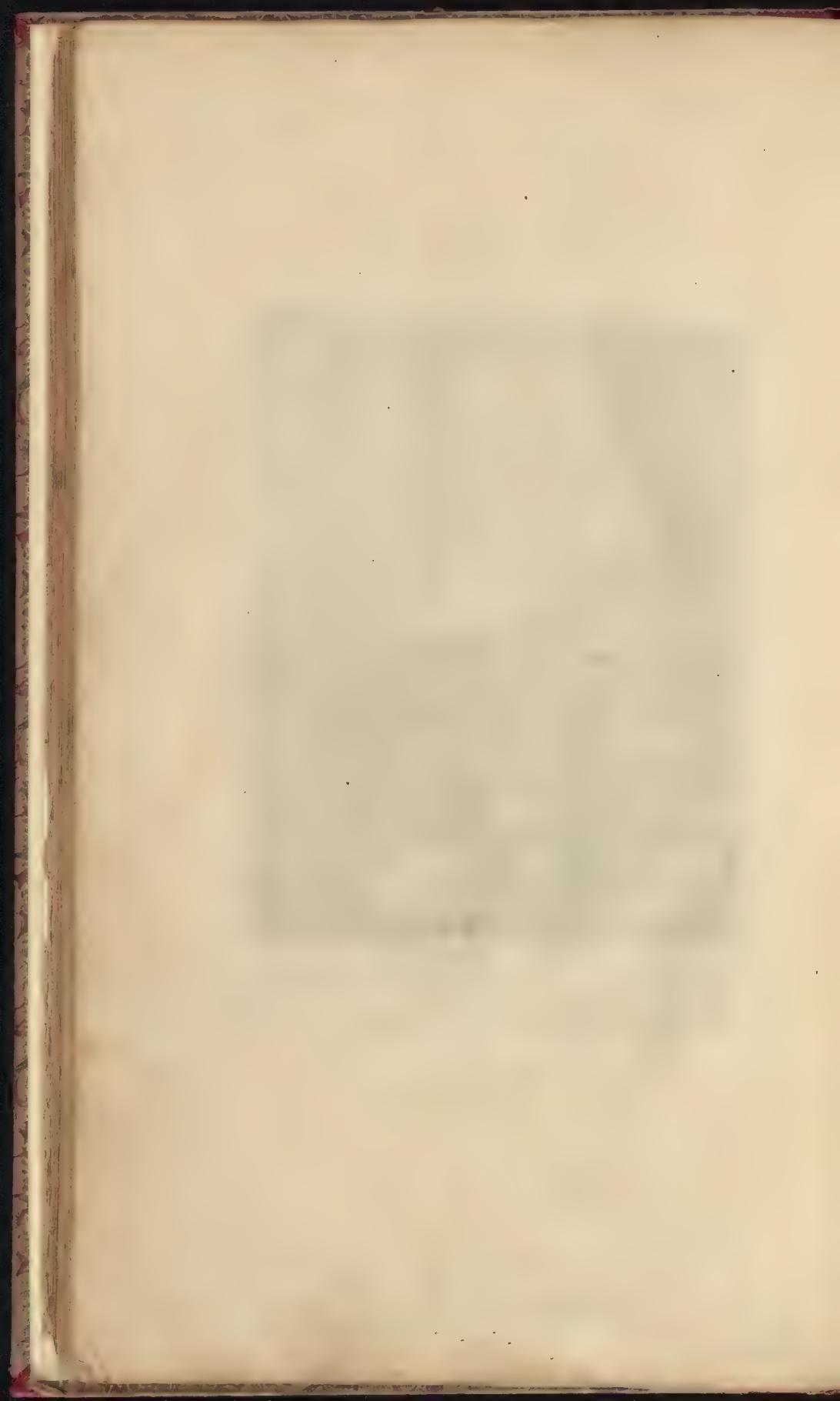
105 IACOBUS MATHAM.

Beau fils de Henri Goltz fut né a Hærem l'an 1571. le 15^e Octob.
mourut 1631. le 20. Ianuier.

Ant' vander Does sculp.

P. Soutman pinx.

I. Meyssens excud.





106 IACQVE VRANCQVART.
A tenus sa résidence à Bruxelles et en son temps fut Archeteete
du Serenissime Archiduc Albert d'Autriche et Ingenieur ordinaire
de Bruxelles pour le service de sa Majesté.

Isaac Moysens exc.



107 AEGIDIUS SADELER

Un de premiers engagere de toute le monde il estoit en Anvers l'an 1570, il fut apres l'ont fait cher chez les orfèvres d'Anvers, et Raphael l'adler, magis, il les a fait sommiers, et apres l'ont fait faire au temps de l'empereur Maximilien, et l'ont regardee le degoulinement de cette eau, et l'ont regardee de la partie de la tache ou la tache quelqu'e faveur au deur de la tache a le reles de cestu, la per des fous toutes, le autre trouvant capable non seulement a la plus haute grande du buin, mais a la plus grande subtilite et delicateur aux ordonances, et pourraient les garder la bien fait au temps de l'imposture de l'empereur, et l'ont fait entendre les quelles il a fait faire au temps de l'empereur au naturel devant les engagere de l'empereur a Prague en Boheme ou il mourut, l'an 1524.

Regidine, sedolore pimicet.

Per de Jade, i'udicat.

Le Messager exclusif



108 HENRICVS HONDIVS

Engraveur, et tres bon Peintre natif de Duffel en Brabant l'an 1573. de Nob're Ottho il a pris a deyring, chez Joann' d'Uers, il exerceoit aussi en Opherie, mais il fut bientot plus incliné à la gravure, il a pris aussi apres la Mathematique, la Geometrie, Perspective, Architecture, et Fortification, chez le Vieux Jean Vredeman de Vries, et apres Samuel Marlangs homme sans pareil, où il a tout bien experimentez montrant par les œuvres q'on voit de lui, en estampes, maintenant il demeure en la Haye.

Henricus Hondius delineauit. Frederic Brueghel fecit. Iacobus Molanus scend.



109 PETRUS DE IODE

A esté tres bon engeueur, et desseneur tres illustre, il a faict plusieurs
chies des œuvres, long temps demeuré a Rome, eben l'an 1601. retournoit
en Anvers, ville il naissance, ayant eu pour maistre Henri Goltz. il
mourut l'ani 1624. le 2^e d'aoüst.

M. Ferdinand pinceau p de Iode Junius sculpsit. le Mer 21. 1624.



110 PAULUS DU PONT

Graveur admirable en tailli douce, natif d'Anvers l'an 1603, il a faict
son apprenyage chez Lucas Vosterwans, et a demeuri aupres Mons^r
Rubens, où il a faict quantité de chefs d'œuvre; aussi pour Mons^r van
Luwens, pinceau. D'ycck, comme on l'eit par ses œuvres. P. de la Haye, sculp. it.



III LVCAS FAYDHERBE

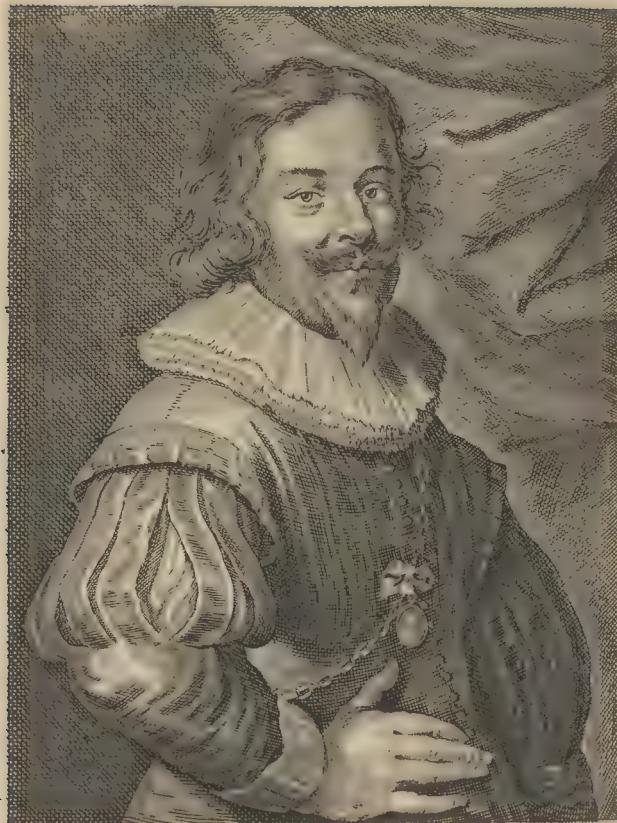
Statuaire et Architec^tre très renommé pour son grand esprit, il a été disciple du
Noble peintre Pier Paul Rubens, demeurant à Malines Ville de la Mayence.

Le dessin fait par

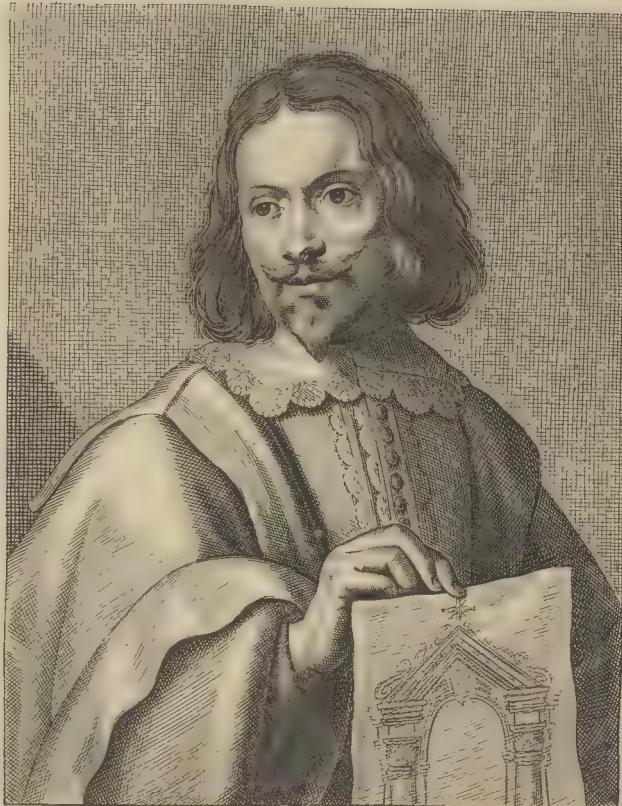


112 PETRUS DE IODE

Le jeufier natif d'Anvers en lan 1606, le 22^{me} de novembre: il at apri-
chez son pere, et il est devenu un graveur fort délicat: il at effé avec son
pere quelque temps à Paris, pour engraver quelques pieces pour Mons^r Bon
enfant et S^r L'Image: on trouve plusieurs de ses estampes en lumiere: il s'etient en Anvers
The Willebrord pindit. Petr de Iode Bulgh. Ie. Menjens ex.udit.



113 JACQ. CALLOT



114 LEO VAN HEIL

faict bien en illuminature des fleurs et mouches et autres petites animaux
au naturel s'entend fort bien en l'Architecture et batiments de maisons et
en perspectives est né a Brusselles l'an 1605.

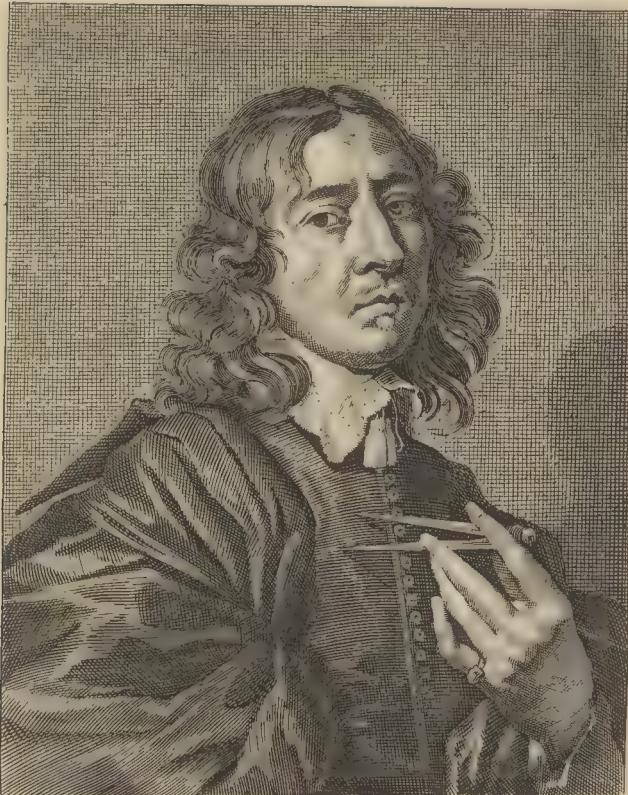
Le Bapt van Heil pincxit

Frederic Bouttats sculpsit

Io. Meyssens excudit.



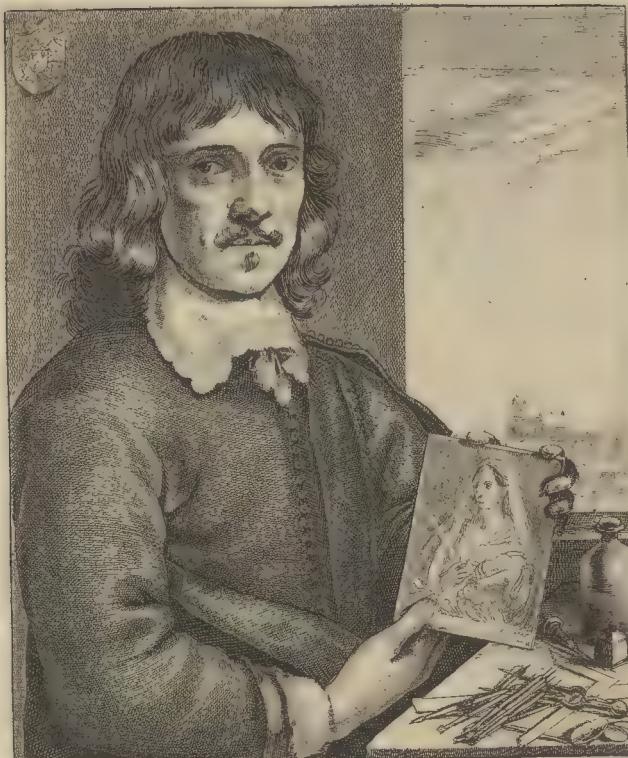
115 PETRVS VERBRUGGHEN
Sculpteur d'images très renommé demeurant en Anvers ville de sa naissance.
E. L'Amourie peint.



116 SIMON BOSBOOM

Natif d'Emden en l'an 1614 fut bon Architect et tailleur de pierre
il a été employé au service du très illustre Prince Electeur de Brandenburg

Né à Hat^e 1614 mort à Petrus de Lode sculps. Iean. M. 1660



117 WENCESLAUS HOLLAR

Gentilhomme né à Prague l'an 1607, il esté de nature fort inclin p' l'art de miniature principalement pour esclairer, mais beaucoup retardé par son verlan 1627, il est parti de Prague ayant demeuré en divers lieux en Allemagne, il s'est donné pour peu de temps a esclairir et apliquer l'eau forte, etant parti de Cologne avec le Comte d'Arndel vers Vienne et d'les par Prague vers l'Angleterre, ou ayant esté serviteur domestique du Duc de Lorr, il s'est retiré de la a cause de la guerre a Anvers, ou il résidé encors.

Le Négoissons pince et exécuté.



118 AERTVS QVELLINVS IVNIOR
Natif de St. Trude en paüs de Liege. Architeet et tailleur de Pierre. Bois etc.
très-bien estimé et renomé pour son gran esprit. Demeurant et Anvers.
1 de l'age pante.

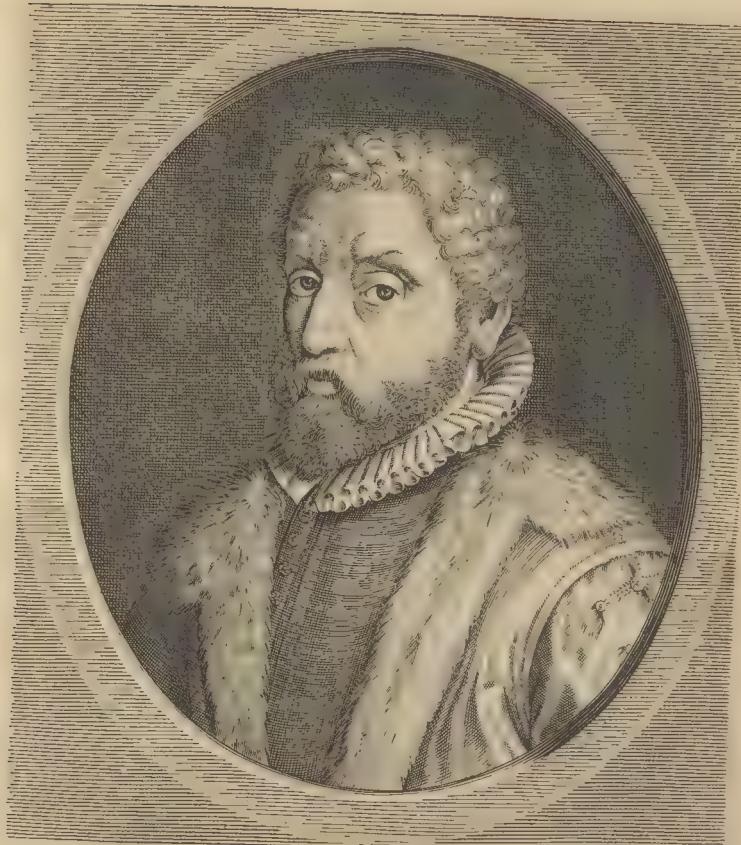


119 Stefano de la Belle, natif de Florence en Italie en l'an 1514
tres bon peintre en petit, aussi fait merueilles en l'eau
fort d'un grand esprit, tres abondant en inuentionz, a fait
son commencement aupres Iacques Callot, on voit quantite de ces
estampes par tout.

Stocade, pinxit.

Waller feut.

Lannef. Meyronen sculps.

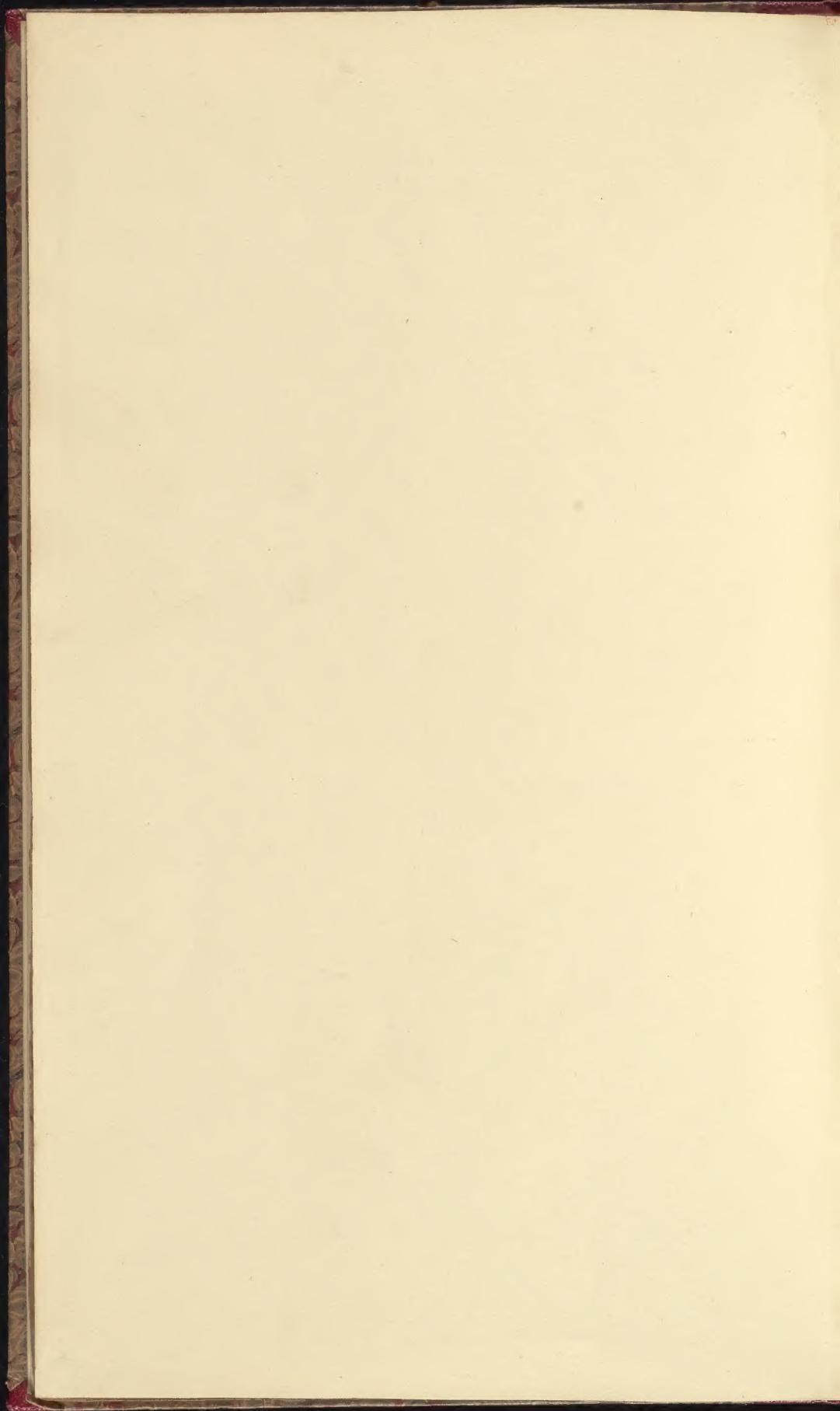


Phi. Boultato junior fecit

120 *Dirick Gorenhert*



Il est né la presenté annee 1627. il s'est
adonné au praticque de la Geog. Cosmog.
et Math. et apres ees taullé douce lequel
a compus en peu de temps est paru. Excel-
le au Carte Geog. comme ton roij par cees Oeuvres
laquelle agra
tue en Errain



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